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1955

M4
NBC CENTRAL LIBRARY

SPONSOR

the magazine radio and tv advertisers use

2 MAY 1955

50¢ per copy • \$8 per year

cost-per-thousand ?

station breaks ?

saturation campaign ?



participations

unduplicated circulation

ratings vs. rates ?

Say... whatever happened to

programming?

Somehow, among the logarithms and sliderule wizardry . . . under the mountain of rate cards, telescoping discounts and incompatible ratings—a *fundamental* about radio often gets lost. *Listeners tune in because they like a station's programs—and like 'em loud and clear.* In such a climate, advertising is more attentively received . . . sales results more likely.

This uncomplicated psychology is one of several things that created the Quality Radio Group—a league of 36 prestige radio stations, each long-established, regionally dominant. Their power, community standing, and awareness of *quality* programming—these are vast assets to advertisers using the Quality Radio Group.

For the first time you can have nationwide coverage, reaching 90% of all U. S. radio homes, with only 36 prime stations. You get advantages of distinctive nighttime programming, choice of best local times, deep penetration of "outside" areas with minimum duplication of audience. *Yet your cost (including program and top talent) is less than for any other group of radio or TV stations—or any national magazine—with a comparable amount of coverage, audience, or acceptance.*

Interested? Then get yourself the facts from us right away!

the Quality radio group

designed for maximum coverage with
minimum duplication—at lowest cost

509 Madison Avenue, New York 22—PLaza 1-0116

"WHY I DROPPED BIG TV SHOWS"

page 31

North American relies
heavily on spot radio
drive to produce sales

page 34

Specialization steps up
in local-level programing

page 36

Savarin: now no. 2
in New York market,
using 75% air media

page 38

Saturation: how much
spot radio do you need?

page 40

Blacklisting probe:
what will it mean?

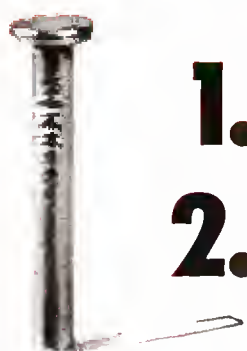
page 42

Tv test: early April
sales up 370% over
same period in 1954

page 44



THE PULSE HITS THE NAIL ON THE HEAD!



- 1.** 90.9% of Baltimore families listen to radio during an average week.
- 2.** 71.2% of the Baltimore homes are reached by radio on an average day.

These are the big facts proved by Pulse's new "CPA" (Cumulative Pulse Audience) survey.

And here's what another authority proves about W-I-T-H: Top Nielsen ratings go to W-I-T-H, too. Combined with low, low rates, W-I-T-H delivers more listeners-per-dollar than any other radio or TV station in Baltimore. It's the big bargain buy! Get the whole story from your Forjoe man.

IN BALTIMORE WITH 

Tom Tinsley, President • R. C. Embry, Vice-president • Represented by Forjoe & Co.

REPORT TO SPONSORS 2 MAY 1955

Is guaranteed tv circulation due?

Guaranteed circulation for tv, which has been discussed by admen as possible outgrowth of magazine plan, won't come until there's agreement on tv measurement. That's consensus among panel of 6 who discuss guaranteed circulation in SPONSOR's forum feature this issue (page 60). Said Arthur S. Pardoll, director of Broadcast Media, Foote, Cone & Belding, New York: "With so many rating services available today, it would be difficult to establish one which would be acceptable in most cases." Max Ule, K&E v.p. and research director, pointed to fact size of audience is not only advertising criterion. He said guarantee would not take into account audience composition, response.

-SR-

Electronicam benefits seen

First benefits to advertisers of Du Mont's new video-film camera (Electronicam) are seen as speed and economy in making of tv film commercials. Erwin, Wasey used new camera in telecasting Admiral commercials live on "Life Is Worth Living" 26 April, is now shipping films of commercials to dealers. Walter Craig, radio-tv head at Weintraub, which is testing Du Mont system this week, said he was especially interested in camera because he understands commercial can be made in as few as 5 days.

-SR-

RCA spurs color era

RCA determination to fight for fast coming of color tv era evidenced on 2 fronts: 1. NBC TV announcement to affiliates that objective for summer and fall is 4 hours weekly of color programing. 2. Reduction in price of RCA 21-inch color tube which was expected at presstime. RCA now has 30,000 monthly tube capacity at Lancaster, Pa., plant. That's enough tubes for 360,000 sets annually.

-SR-

New CBS am head bullish on radio

New CBS Radio president, Arthur Hull Hayes, is one of few top industry executives who've never had tv responsibilities. He's bullish on radio, told SPONSOR shortly after sudden takeover of new post he's confident of network radio's future potential. Observers within CBS pointed to Hayes' background in developing programs and talent as presaging new program developments. Said one: "Hayes built the original Godfrey and Jack Sterling shows when he was general manager of WCBS, New York. You can look to him for creative programing ideas."

-SR-

Lucky money to spot radio

More Lucky Strike money will go to spot radio as result of dropping of Jack Benny on CBS Radio. Plans are for additional sponsorship of local news shows. Lucky now sponsors such shows on 29 am outlets. Bigger announcement schedule is also possible along with "slightly more emphasis" on print media, according to American Tobacco spokesman. Firm has also dropped "American Tobacco Theatre" sponsored alternate weeks on NBC TV. Another sponsor had option on Jack Benny radio show at presstime.

REPORT TO SPONSORS for 2 May 1955

Metro inching into tv films?

Only major Hollywood studio that does not have tv film subsidiary (like Columbia's Screen Gems), or program (like Paramount's \$100,000-per-show deal with Colgate), or show of its own like Disney's "Disneyland"), or publicity deal ("Lux Video Theatre," etc.) is Metro-Goldwyn-Mayer. But even mighty Metro has been checking which route it'll use to make a tv splash via television "task force" reporting to studio production chief Dore Schary. You can expect immediate efforts by networks and or major clients to develop programing liaison with MGM.

-SR-

Race to sell tv films due

Syndicators, who pioneered in tv films when majors were afraid to offend exhibitors, are determined to maintain their head start in selling to tv stations and agencies. With most majors becoming active in tv filming, syndicators expect to start competing directly with film giants in about 3 years when it's time to start selling reruns. Race may start sooner if several majors start producing directly for local syndication. One immediate effect: film firms will be bidding lavishly for services of top sales personnel. Admen will benefit through greater selection of top product.

-SR-

Tv links P&G with 5 agencies

Procter & Gamble now employs miniature tv network to review commercials. Each Friday afternoon company execs gather in Cincinnati monitoring room to watch and discuss agency productions being fed to screen directly from NBC in New York. All 5 P&G agencies in New York participate. Arrangement saves time and travel for company and agencies, and line is less costly than plane and train fares in long run. SPONSOR reporter home from Cincinnati after exhaustive interviews with P&G executives is impressed with company's outstanding communications setup with agencies. (Story of Procter & Gamble, No. 1 U.S. air advertiser, will appear in SPONSOR next issue.)

-SR-

C&C firm is both tv buyer, seller

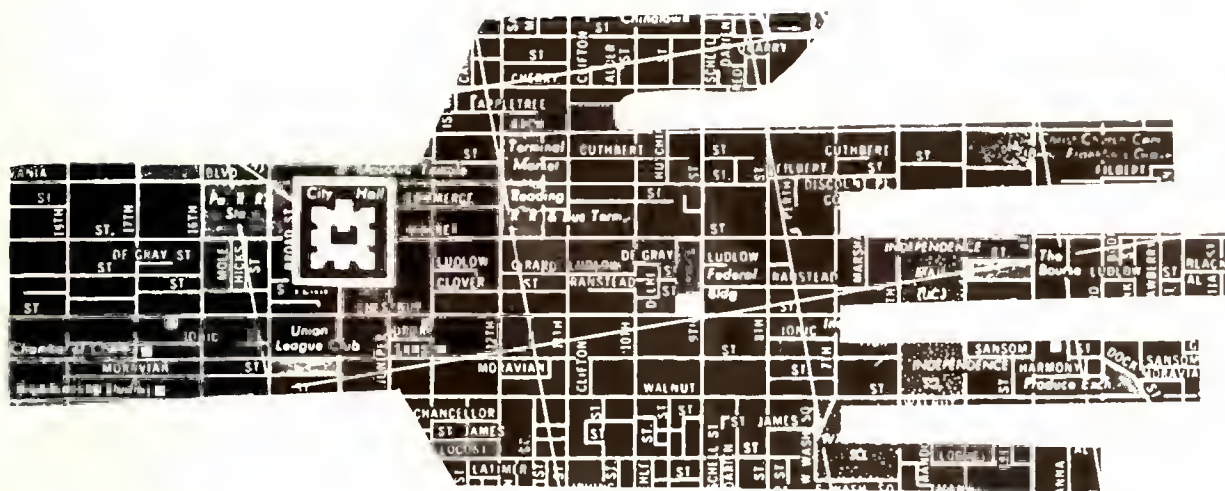
Deal between Walter Mack's C&C soft drink firm and Matty Fox's Western Television Corp. for tv rights to some 700 features puts C&C in odd position of being both tv seller and tv client. As subsidiary of C&C Western will continue film sales via Guild Films, its sales agent, Mack told SPONSOR. But deal also involves nearly \$10 million in local tv announcement slots (part of station barter arrangement for films). C&C will have first crack at using these time periods in C&C-owned films, may resell time to other non-competing clients. Sterling Drug, which owns film series "Mark Saber," has similar arrangement with stations, but not on such large scale.

-SR-

Specialized shows accelerating

Trend to specialized programing at local level, both radio and tv, continues to accelerate. Pattern is detailed in 1955 "Buyers' Guide," published by Sponsor Services Inc. after 6-month survey of U.S. and Canada. "Guide" will be in mails this month. These are some of findings: Percentage of stations carrying radio d.j. shows has increased from 88 to 92%. Other radio gains: concert, music, farm radio, religious programing. In tv, percentage of outlets programing local newsreels, kid shows, farm reports. sports news have jumped. Segment airing feature films is same, but shows run later. (For highlights from "Buyers' Guide" see article page 36.)

(Sponsor Reports continues page 103)



TO REACH THE HEART OF PHILADELPHIA READ ITS "PULSE"

*Latest survey reveals total rating increase
of 25.9 for WPEN over this time last year*

When it comes to the Philadelphia Market — Pulse
makes it easy for time buyers.

Compare January and February 1955 with the same
time last year.

Of 72 quarter hours — from 6 a.m. to midnight,
Monday through Friday — WPEN shows an increase in 68,
remains even in 4. In other words, a rating increase in
94.4 percent of this total time.

...and WPEN increased its SHARE OF AUDIENCE for
the same period, more than any other Philadelphia station.

**NOW WPEN IS A BETTER BUY — DELIVERING MORE
LISTENERS, MORE OFTEN THAN EVER BEFORE.**

THE STATION OF PERSONALITIES

WPEN

950 on your dial

Represented nationally by Gill-Perna, Inc. • New York — Chicago — San Francisco — Los Angeles

2 MAY 1955

3

ARTICLES

"Why I'm through with big tv shows"

Hazel Bishop's Raymond Spector says he's sold best with shows which have intimacy, provide opportunity to "harmonize" commercials. Views of admen who differ with Spector on spectaculars and magazine plan appear on page 33

31

Spot radio helps build an airline

North American Airlines schedule heavy spot radio campaigns to produce high sales volume, will spend \$500,000 this year on saturation drives in 10 markets

34

Local programing trend: more specialization

This is the picture of local-level radio and tv unfolded after six months of research on "Buyers' Guide," to be published by Sponsor Services, Inc.

36

75% air budget jumps Savarin to No. 2 in N.Y.

Steady use of air media for 10 years moved Savarin from ninth to second in sales in tough New York market. Company has I.D.'s slotted between top-rated net shows plus exceptionally highly-rated 15-minute news show

38

Saturation: how much spot radio do you need?

Top radio experts give their views of exactly what a saturation radio drive is, how many announcements a week you'll need, how much it's likely to cost you

40

\$100,000 talent blacklisting probe

Fund for the Republic is interviewing admen to shed light on political criteria used in hiring talent. Article tells how admen view probe

42

Blow-by-blow story of a tv test

Sales rose 370% during first half of April as compared to identical period last year without tv. B&M beans and brown bread continue strong sellers

44

The machine that buys time, a satire

SRA's Tom Flanagan writes about the machine which would replace time-buyers. Only way it would differ from humans: you can't take it to lunch

46

COMING

The Procter & Gamble story

A SPONSOR reporter has conducted exhaustive interviews with P&G admen in Cincinnati. For the report on P&G's air operations see article next issue

16 May

Pre-NARTB Convention section

On the eve of NARTB's 33rd Convention SPONSOR will report significance of issue's facing broadcast industry this year. Section will include list of NARTB exhibitors, report on film sales plans at Convention

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Check this

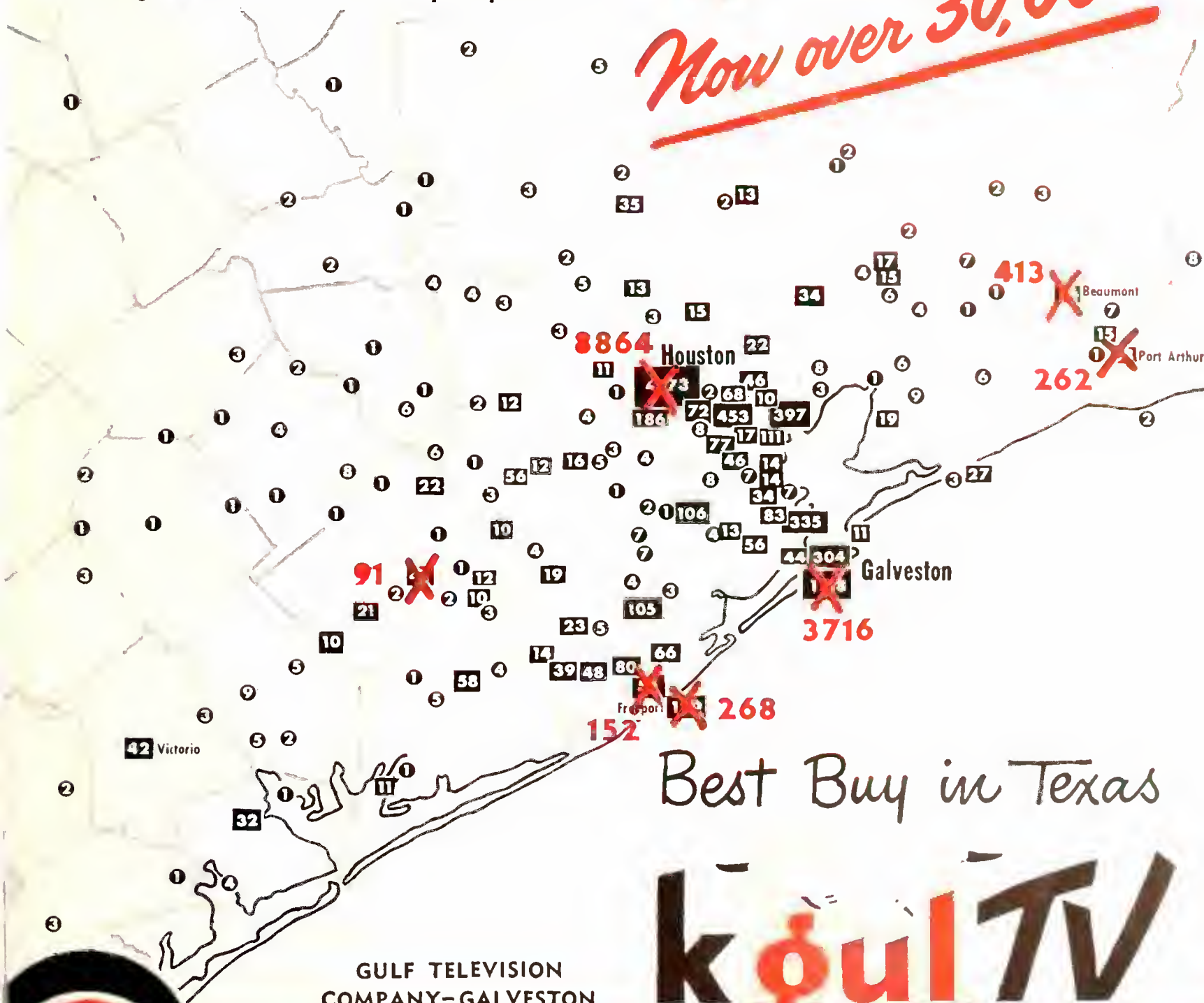


For Texas Consumer Response

Here is a typical example of the response and interest your products and services are receiving every day in the Gulf Coast Area on KGUL-TV. Below is a consumer response map showing the origin of more than 10,000 Range Rider Club membership requests.

Grows and Grows

Now over 30,000



Best Buy in Texas

kgul TV

GULF TELEVISION
COMPANY-GALVESTON

FOR THE GULF COAST AREA

CHANNEL 11

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES



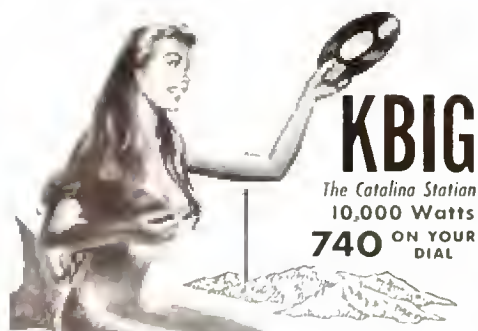


KBIG RADIO IS THE "STURDY" FOUNDATION OF "STURDY" SALES

In 1954 the Sturdy Dog Food Company of Burbank, California changed from multiple media to the one medium which matched its Southern California-wide distribution—RADIO. Through the Mogge-Privett Agency, the Sturdy Co. selected a mid-morning KBIG News Broadcast by Alan Lisser, the Catalina Station's Program Director and award winning newscaster, as their Advertising Foundation. This gave blanket coverage at low cost which was supplemented by spot announcement campaigns.

One year later Craig Sandford, Sturdy President, writes KBIG: "We showed a 17½% gain in sales for the year. The last six months and the first two months of this year show a 22¼% increase. Our KBIG newscast was the *only* advertising we ran consistently throughout 1954."

Sturdy contract renewal on KBIG for 1955 is the most eloquent testimonial possible. Whether its dog food or cement, men's clothes or groceries, floor wax or real estate, your KBIG account executive or Robert Meeker man can show you case histories which may be helpful in *your* Southern California advertising problems.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLLYWOOD 3-3205

Not. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Leslie B. Sterne, radio director, Smith, Taylor & Jenkins Advertising, Pittsburgh, says, "Spot radio becomes extremely important when one realizes that television ratings are subject to violent fluctuations. A current radio survey for this city shows that radio's daytime audience remains fairly consistent. During the 8:00 a.m. to noon period radio's sets-in-use varies only slightly from 21.4 to 25.0, but during this time period tv's sets-in-use goes from 11.8 at 8:00 a.m. to 2.7 at 9:30; from 17.7 at 10:45 a.m. to 5.1 at 11:15 a.m. Further evidence of tv's spotty ratings is a recent ARB survey. In San Francisco, a four-station market, a certain network program had a 38.2, but in Detroit, also a four-station market, this same program on the same night had only a 12.1."



Marie Coleman, Donahue & Coe, New York, has one prejudice in radio: "music at night. It's a buy that's too often overlooked, even though it provides a mixed adult audience, often at the lowest cost-per-1,000. This is the time when radio has no competition from television. The rates during the post-midnight hours are generally reasonable on all stations, be they independents or network affiliates. And, while there are no ratings to prove the point, we've often had proof of the value of this period from the mail pull our commercials have drawn. A surprising number of people work from 4:00 p.m. till midnight, not to mention those, particularly in metropolitan areas, who're up at that time. It's a good buy when combined with other times."



Judith Bender, Huber Hoge & Sons, New York, sees television following radio's example on yet another score. "I've noticed a trend in television for bigger saturations over the past year," Judy told SPONSOR. "Tv seems to be following radio's example in its rate structure. For example, when I look through Standard Rate and Data today, I see many more frequency discounts being offered by stations than, say, last year. These frequency discounts in short-run campaigns make it possible for advertisers to get the added benefit of frequency impact that's so important when you don't have time to build an audience. Part of the reason for this trend in television is the rapid increase in numbers of stations plus the challenge of radio."



MT. WASHINGTON TV



"Best darn salesman I've ever seen!"

That's what *you'll* say after you've bought time on "the mountain". With Mt. Washington TV you can get coverage of most of Maine, New Hampshire and Vermont at about half the cost of any other three TV stations in the area combined.

Yes, and it's no secret that Mt. Washington TV is the best "buy" in northern New England! Over 80 national advertisers, among them the sponsors of You Are There, Rin-Tin-Tin and I've Got a Secret have jumped on the band wagon already.

CBS-ABC

WMTW

Channel 8

John H. Norton, Jr., Vice Pres. and General Manager

REPRESENTED NATIONALLY BY HARRINGTON, RIGTER & PARSONS, Inc.

STAKE YOUR CLAIM

IN NEW

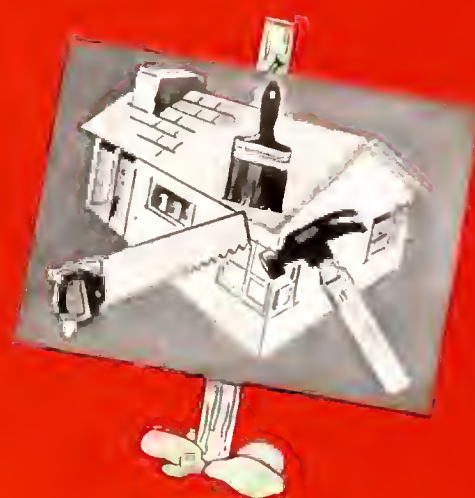
RCA *Thesaurus*



Platinum Anniversary money-yielding features



THE GRANTLAND RICE STORY—from *The Tumult and The Shouting*... 15 minute, once a week broadcast with famous sportscaster Jimmy Powers and big name "sports world" guests such as Bobby Jones, Walter Hagen, Ty Cobb and Gene Tunney. Fully recorded.



DO-IT-YOURSELF... Cash in on your local share of the 6 billion dollar do-it-yourself business with this new Thesaurus "Do-it-Yourself" 15 minute show. Three times per week.



TMKS. ®

© RCA

RECORDED PROGRAM SERVICES

RADIO CORPORATION OF AMERICA • RCA VICTOR RECORD DIVISION



THE FRANK LUTHER FUN SHOW . . . Frank Luther, nationally popular entertainer, brings enjoyment to children from 6 to 96 . . . fully recorded with songs—many created specially for this show, plus jokes, limericks, "mail-pulling" ideas and guest stars.



GREAT DAYS WE HONOR . . . 15 minute, fully recorded show for 39 important holidays during the year. 10 Catholic holidays, 10 Jewish, 10 Protestant and 9 Patriotic holidays. Ideal for institutional type advertisers. Ray Middleton, Henry Hull, other well known personalities.

It's our Platinum Anniversary . . . we're 20 years old, and to celebrate we're adding 8 new sponsor-selling, platinum-studded features to our service. For the past 20 years our Library Service has been growing bigger, better, and more profitable for our subscribers. The broad range of 25 different shows, complete continuity service, sponsor-selling recorded sell-effects, voice tracks, sales clinching brochures, new big local time selling merchandising plan, other selling aids, and 52 new releases each and every month . . . all this gives RCA Thesaurus subscribers the most profitable program service in the industry. For example, due to tremendous success of two of our shows, we are increasing the popular Freddy Martin and Sammy Kaye programs from 3 broadcasts a week to 5. Stake your claim to the lion's share of your local advertisers' dollars by using the one Library Service that's king of them all! Write, wire or call, today your nearest Recorded Program Services office.



SHOP AT THE STORE WITH THE MIKE ON THE DOOR . . . a great new local radio time selling merchandising plan. Builds sales and listeners.



PRESENTING THE STATESMEN QUARTET . . . A popular, talented group brings favorite gospel type singing to your listeners. ½ hour, once a week.



CONCERT ON THE MALL . . . This rich, lush sounding band plays everything . . . from "South Pacific" medleys and traditional marches to symphonic and popular types of music. ½ hour, once a week.



WEEKEND SHOPPERS' SPECIAL . . . This new show was designed to give stations a program with strong appeal to sponsors who want to sell to weekend shoppers. Ideal for participations. Once a week, 30 minutes.

630 Fifth Avenue, New York 20, N. Y.—Judson 2-5011
1016 N. Sycamore Ave., Hollywood 38, Cal.—HOLLYWOOD 4-5171

522 Forsyth Building, Atlanta 3, Ga.—Lamar 7703
445 N. Lake Shore Drive, Chicago 11, Ill.—Whitehall 4-3530

1907 McKinney Avenue, Dallas 1, Tex.—Riverside 1371

A Captive Market

Coming into full bloom!

Sametime during May, the folks living in the captive market of Wenatchee, Washington, will witness the annual blooming of the apple trees. These blossoms will result in a multi-million dollar crop for Wenatchee, making it the "Apple Capital of the World."

This apple crop helps give the Wenatchee area a per capita income 16% above the national average, and a sales performance figure 160% above the national average. . . . IN A MARKET NON-PENETRABLE by other stations because of the surrounding curtain of 7,000 to 9,000 foot mountains. YOUR SALES RESULTS WILL BLOSSOM, TOO . . . WHEN YOU BUY STATION KPQ



5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Maare and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Farjae and Co., Incorporated

AGENCY AD LIBS



by Bob Foreman

Lew's dream media salesman

A bunch of the boys were whooping it up in a Madison Ave. saloon and there with the rest was a gent named Lew who had been in the media end of the ad business since the days when agencies contracted for space as cheaply as possible and brokered it out to advertisers for whatever they could get. Lew was a media man who'd been in both print and time buying and now was buying tv programs as well. So he was on familiar ground when he started to talk about the varied sales approaches he'd been exposed to and the myriad personalities who had made the pitches.

This is a rather commonplace *tour de force* for folks on the agency side of the fence and might lead you to suppose Lew was sitting there, in his great wisdom, tearing down those folks who must face up to the terrifying proposition of presenting their wares to that flip, glib, cocky group which buys what-have-you in an agency.

Far from it. Upon even the slightest amount of reflection, even the dullest or most hardened among us was aware that he, too, is a salesman, whether it be of ideas, film, time spots or merely himself. Thus, let me assure you, Lew was in a sympathetic frame of mind when he started to paint a portrait of his favorite salesman.

Lew's top boy calls for an appointment rather than appear
(Please turn to page 64)

How the dream media salesman operates:


1. He makes an appointment and arrives on time for it or even a little early. Never pops in unannounced.
2. He keeps his sales pitch short and relevant. He speaks from the buyer's point of view as much as possible.
3. He never reads the presentation verbatim, but gives the prospect credit for a brain of his own and let's him read it.
4. He presents his point of view without knocking others or bullying the prospective buyer with any kind of threat.



*greater
Nashville
watches
channel*

5

- for weather reports
- for news
(CBS and local)
- for top-notch,
top rated entertainment
- for advertising results
- for availabilities, check our
national reps, The Katz Agency

the  station for 62 Tennessee and Kentucky counties—a billion dollar market reached by Nashville's highest towered, maximum powered station.

WLAC-TV

100,000 watts channel 5

CBS Basic Affiliate

Nashville, Tennessee

Rx for
Xenophobia*

*fear of strangers

NUMBER
1
STATION

... all day ... every day ... in
Jackson Mississippi ... has 58.3%
of TOTAL audience ... 79.6%
of NEGRO audience ... (7 day
av) *Merch O'Connor Survey.

NUMBER
1
MARKET

... Jackson ... Mississippi's
ONLY MAJOR MARKET ... 45
per cent NEGRO ... higher than
any U. S. city ... one of the
NEW South's fastest growing cities

NUMBER
1
STATE

... in the United States in per-
centage of NEGRO population ...
Mississippi ... 45.3 per cent
NEGRO, only ONE Negro Station
to serve this vast audience

Wokj
1000 watts • Jackson
McGillvra

49th and MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

RATINGS

It's truly amazing that sponsors can be so badly fooled by the so-called program ratings which appear to reflect audience attitude.

As a matter of fact, these "ratings" do not indicate audience preference or acceptance at all! They are a measure (in varying degrees of accuracy) of audience *toleration*.

One of these days, sponsors are going to start thinking in terms of program evaluation—a measure of audience acceptability of production values. When that happens, the present rating systems will be heading down memory lane.

FREDERICK J. KIRCH
Tv-Radio Consultant
Hicksville, N. Y.

B & M TEST

Just recently I have opened offices in the new Simms Building. Our agency will be specializing in television and radio.

I enjoy the many fine articles and features of SPONSOR and am deeply interested in the B & M test which you are carrying. One of my clients is contemplating a very similar tv campaign, so we are more than interested in the results of this campaign.

HUGH RIKER
Hugh Riker Advertising
Albuquerque, N. M.

• The B & M 26-week tv test series referred to by reader Riker will be reported in every issue until its completion in July.

ON RATE-CUTTING

Let's all cut rates and go broke. According to most of the quotes from agencies and representatives all stations should cut their rates, offer package rates (rate cutting), and special cash discounts. This unfair "pressure" is being exerted on all radio stations large and small.

It seems to me that radio with just half the present audience is still an unequalled buy. And as to the two-percent cash discount: since when has

(Please turn to page 17)



She's
one
of
a
1,000,000

She's one of 1,000,000 Spanish-speaking Mexican Americans concentrated in the Texas Spanish-Language Network coverage area in the Southwestern United States.

Over 100 national and major regional advertisers are now aware of her typically American buying habits and are using Spanish-language radio to reach her.

Among the advertisers using the Texas Spanish Language Network are Best Foods, Carnation, Cocomalt, General Mills, General Foods, Maine Sardines and others.

For further information contact your nearest National Time Sales office.

**TEXAS SPANISH
LANGUAGE NETWORK**

KIWW San Antonio	XEO-XEOR Rio Grande Valley	XEJ El Paso
---------------------	----------------------------------	----------------

Represented nationally by
NATIONAL TIMES SALES
New York • Chicago

HARLAN G. OAKES & ASSOC.
Los Angeles • San Francisco

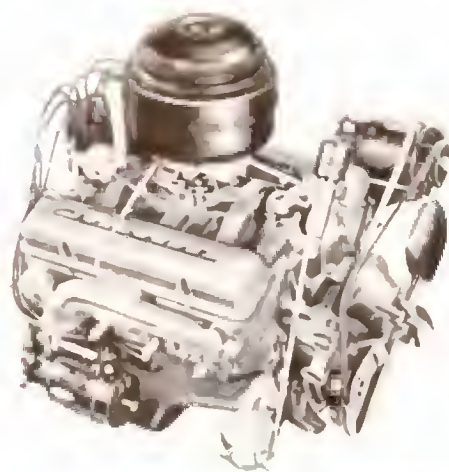
GM

**DIESEL
EQUIPMENT
DIVISION**

Made in Michigan

...to move the world

Family car—locomotive—jet plane . . . all rely on important precision parts created by the men and women who work at Grand Rapids' General Motors Diesel Equipment Division: Fuel nozzles for jet planes, unit fuel injectors for diesel engines, hydraulic valve lifters for GM cars. These products, and many others, are manufactured thousand-upon-thousand to keep a multitude of engines operating smoothly and surely . . . on land . . . on sea . . . in the air.



Boring the inside diameter of the hydraulic valve lifter body in preparation for a honing operation.



Operator inserts clip by machine which will hold hydraulic valve lifter assembly together as a unit.

WOODland-TV is big territory!

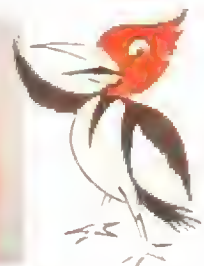
GM's gigantic pace of progress in the precision parts industry is a stimulant to the Western Michigan area. Continuing growth and progress are prominent characteristics of the many successful industries which flourish in WOODland-TV. And big-time production throughout the area makes this a big-time market . . . always on the go to even greater capacity and achievements.

WOOD-TV's program of expansion is right in

step with the thriving market it serves so well. First station in the country to deliver 316,000 watts from a tower 1000' above average terrain, WOOD-TV gives you the primary trading center of Grand Rapids, plus important communities like Muskegon . . . Battle Creek . . . Lansing . . . and Kalamazoo. For top coverage of this rich, growing Western Michigan market, schedule WOOD-TV . . . Grand Rapids' *only* television station!

WOOD-TV

GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY • NBC, BASIC: ABC, CBS, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV REPRESENTED BY KATZ AGENCY



Famous on the local scene..



et known throughout the nation.

Although known from coast to coast, the Statue of Liberty's
inspiration is greatest at home.

Storer Stations, too, have achieved national recognition. But it is their
impact upon the local audience that brought truth to the phrase,
"for sales success — sell it on a Storer Station."

"A Storer Station is a Local Station."

STORER BROADCASTING COMPANY

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director • 118 E. 57th St., New York 22, ELdorado 5-7690
BOB WOOD, Midwest National Sales Mgr. • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498
GAYLE V. GRUBB, V. P., Pac. Coast Nat'l Sales Mgr. • 111 Sutter Bldg., San Francisco 4, Calif. WEst 1-2093

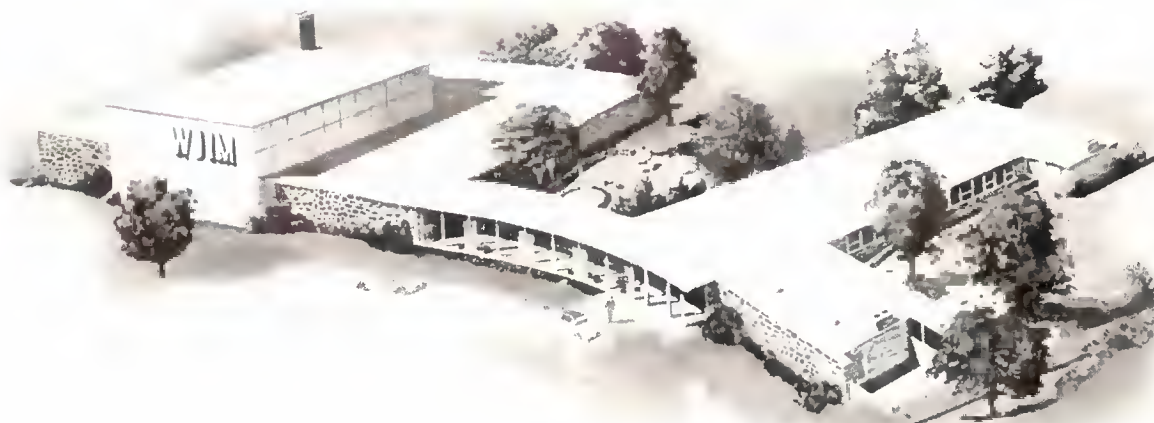


TO YOU
a Special Invitation

FROM THE

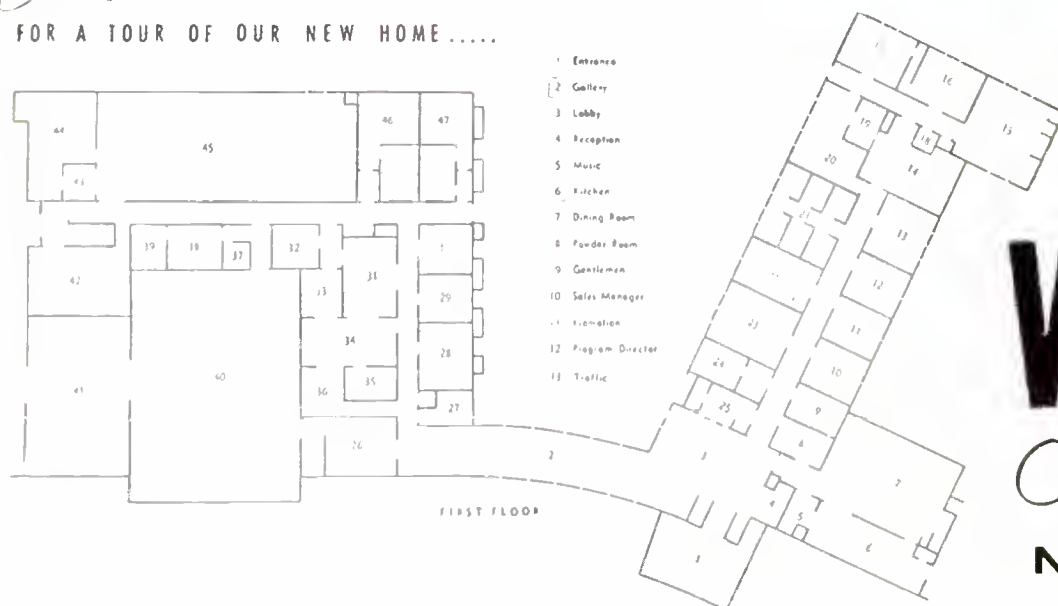
WJIM COUNTRY HOUSE

IN LANSING, MICHIGAN



Come with us

FOR A TOUR OF OUR NEW HOME.....



8. Executive Suite
14. Executive Offices
15. Conference Room
16. Youth

21. Auding
22. Control Room
23. Typing
24. Men's
25. Cool Room

26. Conference Room
27. Master Room
28. Air Director
29. Engineer
30. Radio Studio D

News Dept.
Radio Room Studio C
A.M. Control
Broadcasting
Television Studio B
A.M. Control

31. Video Control
32. Control Room
33. Television Studio A
34. Reception
35. Film Dept.
36. TV Announcer

37. Film Camera Control
38. Master Control and
39. Transmitter
40. Men's Dressing
41. Women's Dressing

WJIM-TV

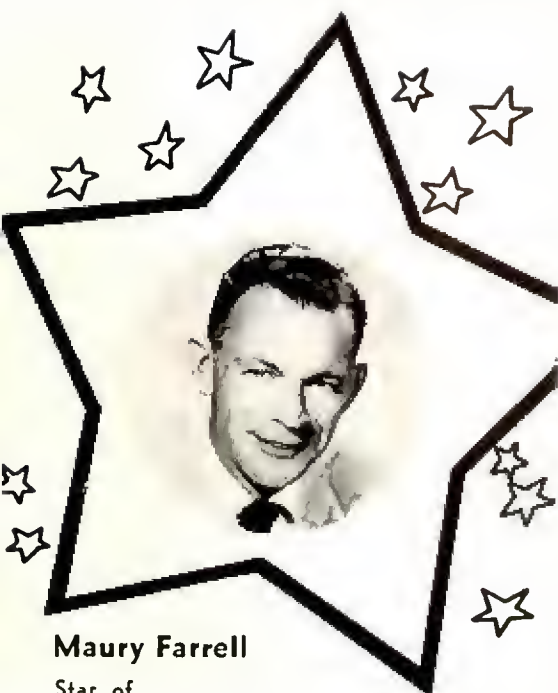
Coverage that Counts!

NBC CBS ABC

- Lansing
- Flint
- Saginaw
- Battle Creek
- Jackson
- Grand Rapids



Frankly we're bubbling over with pride here at the Country House . . . a pride we'd like to share with you, the members of our industry. Since the official opening on October 31st, thirty-five thousand people have visited our new home. If we were to condense the collective reaction into one word, it would be "fabulous !" Having been in the advertising business for 20 years, we're a bit cautious about the word fabulous... but we do think that our new Country House, with its flowing ranch type exterior and graceful French Provincial interior, rates as one of the nation's finest plants. Certainly it has no peer for styling, comfort, convenience and utilization. We'd like you to see it. If your travels this year bring you within shouting distance of Central Michigan, give us a call. We can promise you a personal tour and the most gracious hospitality.



Maury Farrell

Star of
"Time to Rise"
6:45 to 9:30 AM

**Stars |Sell on
Alabama's
greatest RADIO station**

WAPI
Birmingham

Maury Farrell is liked by Birmingham people, and they always respond when he speaks. "Time to Rise" gets Birmingham awake, out of bed, to breakfast, and to work. It's loaded with cheerful music, news, weather and time signals. It's the local program Birmingham people listen to most. It doesn't quite double the second station in audience, as a rule, but it comes awfully close.

**You can SELL
Your Products
to Alabama folks
If you TELL
them on programs
they enjoy hearing**

Represented by

John Blair & Co.

Southeastern Representative:

Harry Cummings

2 MAY 1955

40 E. 49TH

(Continued from page 12)

radio buying been anything but a cash business? I am sure that should the agencies agree to lower their commission by two percent that all stations would give a like discount. The whole picture is very peculiar when tv and newsprint raise and raise their rates time and again while we in radio are asked to cut our very modest rate structure.

We are not cut-rate specialists even though some stations led the media industry to believe we are. If any adjustments are to be made they should be up—not down.

MONTY MONCRIEFF
Sales Manager
Radio Station *WKAN*
Kankakee, Ill.

ALL-MEDIA STUDY

I would appreciate a copy of your publication entitled "All-Media Evaluation Study."

As research director of this agency and a professor of advertising at the University of Georgia, I would like to say that I consider your study and report probably the finest ever made and written on the subject of media evaluation.

ROBERT E. SCHAEFER
Research Director
Tucker Wayne & Co.
Atlanta, Ga.

• Copies of the "All-Media Evaluation Study" are available at \$4.00 each.

U. S. STEEL

I have just received, with considerable interest, the excellent story on our *United States Steel Hour* appearing in your 4 April issue.

The author, Herman Land, deserves a tribute for the manner in which he has aligned the facts which, I'm sure you'll agree, could have been quite complex.

Please accept our thanks and appreciation.

J. CARLISLE MACDONALD
Asst. to the Chairman
U. S. Steel Corp.
New York

REPRINTS

May we have your permission to reprint items from your bi-weekly publication?
(Please turn to page 97)



Let's Splice the Main Brace*

If ever a toast was in order—now's the time, because as usual WTRF-TV shows a sweeping majority of viewers by all accepted standards of measurement. Whether you're a Pulse, Hooper or ARB man you'll find proof that WTRF-TV is the big favorite in the Wheeling-Steubenville market.



Latest Hooper shows "This Is Your Life"-48; Dinah Shore-43; Tennessee Ernie-23; Pinky Lee-32; George Goebel-52!



Results of the March ARB Survey were fabulous—and Hollingbery has the full story.



The latest Telepulse ratings are now in—and again WTRF-TV scores a clean sweep!

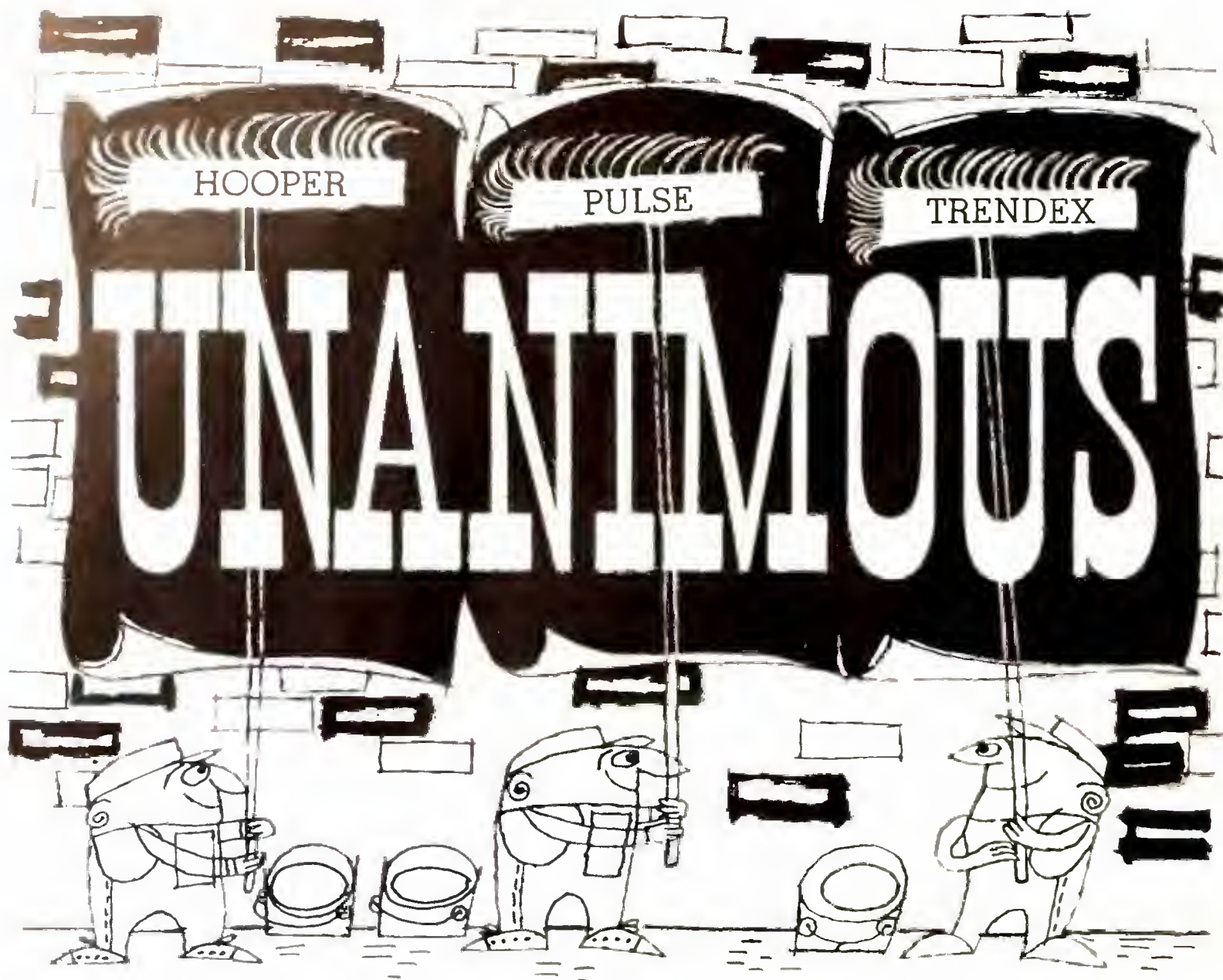
No matter how you look at it (and apparently most everyone in the Wheeling-Steubenville market is looking at it) WTRF-TV is the television station to carry your message to the 304,778 television homes in this rich, important 2 billion dollar market. For availabilities call Hollingbery or Bob Ferguson, VP & General Manager, Wheeling 1177.

*Sailor Talk—"to take a drink"—especially after an important victory.

WTRF-TV

Channel
7
316,000
watts

WHEELING, W. VA.
Equipped for network color



*There's unanimity in Kansas City:
No matter how you count the audience
the no. 1 station is*

WHB

**HERE IS THE WHB
LEADERSHIP LINE-UP:**

FIRST PLACE—HOOPER

Average share of audience, 7 a.m. 6 p.m.
Mon. Sat., Jan. Feb., 1955

FIRST PLACE—TRENDEX

Average share of audience, 8 a.m. 6 p.m.
Mon. Fri., Jan. Feb., 1955

FIRST PLACE—PULSE

Average share of audience, 6 a.m. 6 p.m.
Mon. Sat., Jan. Feb., 1955

10,000 WATTS, 710 KC

This is what Mid-Continent programming, ideas and excitement have achieved for WHB! All three national surveys—PULSE, HOOPER, TRENDEX—give WHB the top daytime spot with averages as high as 48.9% (Hooper). So no matter which ratings you buy by, your best Kansas City buy is WHB. Talk to the man from Blair or WHB General Manager, George W. Armstrong.



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

KOWH, Omaha
Represented by
H-R, Reps, Inc.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

WHB, Kansas City
Represented by
John Blair & Co.

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Ball Bros, Muncie, Ind	Applegate Adv. Muncie, Ind	ABC	Don McNeill's Breakfast Club Review Sat: 18 June; 13 wks
Bauer & Black, Chi	Leo Burnett, Chi	CBS 206	Codfrey Time; T, every 4th F 10:30-10:45 am; 6 June; 11 wks
Boyd A. Peterson (Oldsmobile dealer), LA	Robin, Lee & Arnold, LA	KNX-CPRN	Today in LA; M-F 5:15-5:30 pm PST; 5 Apr; 13 wks
Butay Prods, LA	Dan Miner, LA	CPN 21	Aunt Mary; 5 min seg W F 2:45-3:00 pm PST; 1 Apr; 13 wks
Chevrolet Dealers	Campbell-Ewald, Det	CBS	Robert Trout; add Sun 12:00 noon-12:05 pm; 4:00-4:05 pm; 5:00-5:05 pm; Allan Jackson; add Sat 10:00-10:05 am; 10:55-11:00 am; 12 noon-12:05 pm; 30 Apr
Chevrolet Motor Div. GM, Det	Campbell-Ewald, Det	KABC-ABC 350	Breakfast Club; M W F 8:45-9:00 am; 18 Apr; 4 wks
Corn Prods, NY	C. L. Miller, NY	CBS 74	Wendy Warren & The News; M-F 12:10-12:15 pm; 23 May; 52 wks
D-Con, Chi (insecticides)	Leeds & York, Chi	NBC full net	Mary Margaret McBride; Sat 10:00-10:05 am; 9 Apr; 8 wks
"42" Products, LA	Adcoa, LA	KABC-ABC 33	Bob Garred News; Th 7:30-7:35 am; 6 Apr; 26 wks
Gillette Safety Razor, Boston	Maxon, Chi	CBS 206	Races; 7 May 5:15-5:45 pm; 28 May 5:30-6:00 pm; 11 June 4:30-5:00 pm
Hamm Brewing, St. Paul	Campbell-Mithun, Mnnpls	CBS	Hamm's Scoreboard; M-F 7:00-7:05 pm; T-F 10:00-10:05 pm; Sat 6:55-7:00 pm; 25 Apr
Harrison Prods, SF	Sydney Garfield, SF	CBS 206	Tennessee Ernie; 5 min seg; F 7:15-7:30 pm; 20 May; 10 wks
Harrison Prods (for No-Doz), SF	Sydney Garfield, SF	MBS full net	Nick Carter; Sun 4:30-5:00 pm; 12 June
Miller Prods, St Louis	Winus Brandon, St Louis	CBS 159	Robert Q. Lewis; Sat 11:00-11:15 am; 14 May; 8 wks
Murine Co, Chi	BBDO, Chi	CBS 206	Amos 'n' Andy; 6 min seg alt Th 9:30-9:55 pm; 28 Apr; 10 wks
Scholl Mfg. Chi	Donahue & Coe, NY	MBS full net	Multi-Message; days not set; 8:00-8:30 pm; 28 Apr; 10 wks
Seaboard Finance, LA	Frank Bull, LA	CPN 15	Amos 'n' Andy Music Hall; 6 min seg MTW 9:30-9:55 pm; 22 Mar; 13 wks
Texas Co, NY	Kudner, NY	ABC 350	Texaco News Reporter; Sat 11 times; Sun 11 times; 16 Apr; 33 wks
F. W. Woolworth, NY	Lynn Baker, NY	KNX-CBS	The Woolworth Hour; Sun 1:00-2:00 pm; 5 June



Bruce Eells (3)



William C. O'Donnell (3)



Arthur McCoy (3)



Fred Shawn (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campana Sales, Batavia, Ill	Erwin, Wasey, Chi	CBS 206	Arthur Godfrey Time; M-F 10:15-10:30 am; 31 May; 52 wks
Ceneral Prods, for Offex	Dean Simmons, LA	KNX-CPRN 23	Story Master; Sat 9:05-9:20 am PST; 2 Apr; 47 wks
Lever Bros, NY	BBDO, NY	CBS 188	House Party; M W F 3:15-3:30 pm; 30 May; 52 wks

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bernard M. Alper	WLEV, Bethlehem, Pa, acct exec	WGLV, Easton, Pa, acct exec
Charles Alsop	Advertisers Tv Program Service, in chg of sls, western div	Same, sls mgr of syndication div
Alan T. Axtell	CBS R Spot Sls, Chi, acct exec	Katz Agency, Chi, tv sls stf
Robert M. Baird	John E. Pearson, Dallas, in chg of Dallas office	Same, Atlanta, hd of Atlanta office
Sidney Barbet	United Artists	WTVW, Milw, film buyer
George Baron	KOWL, LA, gen mgr	Same, also vp
Joseph H. Barker	WWKO, Ashland, Ky, W. Va. sls mgr	Same, stn mgr
William H. Bell	WHEN-TV, Syracuse, comml mgr	WHEN, Syracuse, asst to gen mgr
Frank Beasley	KBAK, Bakersfield, Calif, sls mgr	KNXT, KNXT-TV, Hllywd, acct exec
Frank Benesh	WNEM-TV, Bay City, Mich, news dir	Same prog dir
Frank P. Bibas	McCann-Erickson, NY, dir, motion pic div	Roland Reed Prods, SF, vp in chg of comml film ops
Robert Blake	NBC, NY, dir of publ	CBS TV, NY, Press Infor Dept, mgr of spec projects
Ervin J. Brabec	MCA Corp	Same, vp
George Bristol	CBS R, NY, dir of sls prom & adv	CBS TV, NY, dir of sls presentations
Robert Button		U.S. Infor Agency; Wash, deputy asst dir for r and Soviet orbit
John J. Cassin	WAAB, Worcester, Mass, sls stf	WRCA-TV, NY, slsman
Edmond Chavanette	KOVR-TV, Stockton	KFSD-TV, San Diego, dir
Charles Christianson	WINS, KTVW, west coast offices	Adam J. Young, SF, mgr SF office
Marc Conant	WMBR, WMBR-TV, Jacksonville, acctg dept	Same, local acct exec
Dick Covey	KRNT, Des Moines, prog dir	Same, also KRNT-TV, prog dir
William M. Dawson	WARM, WARM-TV, Scranton, gen mgr, sec. Union Bestg	Same, also Union Bestg vp
Louis Dorfman	CBS R, NY, dir of sls prom & adv, assoc dir	Same, co-director
W. Ward Dorrell	John Blair, Blair Tv, NY, res dir & prog consultant	Same, also vp
Mickey Dubin	MCA-TV NY	Chad, Wilton, Conn, exec dir of sls
Jules Dundas	KCBS, SF, dir of sls & adv	Same, gen mgr
Wallie Dunlap	WICC-TV, Bridgeport, vp in chg programing, dir of tv ops	WTAO, WTAO-TV, Cambridge, gen mgr



Tom Ragland (3)



Ben Lochridge (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps. network affiliation, power increases); New Agency Appointments

New and renew

3. Broadcast Industry Executives (continued)

Ward
Dorrell (3)Robert
Elliot (3)Alan T.
Axtell (3)Michael
Renault (3)Robert M.
Baird (3)Frank
Benesh (3)

NAME	FORMER AFFILIATION	NEW AFFILIATION
James Duffy	Wisconsin Tel. adv dept	WOKY, Milw. acct exec
Donald H. Edgemon	WLWC-TV, Col. client serv dir	WKRC, WKRC-TV, Cin. publ & publ rels dir
Bruce Eells	Ziv Tv, New England rep	TPA, NY, dir of publicity
Robert Elliott	Ruthrauff & Ryan, NY, copy supvr	MBS, NY, dir of adv, General Teleradio, Film D
John Henry Faulk	WCBS, NY, "The John Henry Faulk Show"	Texas Bcstg Corp, vp in chg of public affa
Peter A. Finney	Harry B. Cohen Adv, vp in chg of r-tv	KTBC, KTBC-TV, Austin & KANG-TV, Waco
Richard L. Foote	Hoag-Blair, NY, acct exec	Vidcam Pictures, NY, partner, exec vp in c
Jerry Franken	Lester Lewis Assoc, NY, dir of sls	creative prod
Stephen C. French	KLIF, Dallas, acct exec	Same, eastern sls mgr
Paul Freygang	Platte Valley Bcstg, Scotts-bluff, acct exec	TPA, NY, dir of publicity
Marilyn L. Friedel	Universal Studios, Hillywd	WNOE, New Orleans, vp & gen mgr
Robert C. Garland	KOLD, Yuma, Ariz, gen mgr	KHOL-TV, Kearney-Holdregge, Neb, acct exec
Raymond G. Girardin	H. B. Humphry, Alley & Richards, Boston, r & tv dir	United Film & Recording Studios, Chi, dir of pu
William G. Grainer	NBC Film Div, slsman	KOOL, KOOL-TV, Phoenix, natl sls mgr
Gordon A. Hellmann	CBS TV, NY, dir of sls pres	WFBR, Balt, acct exec
Howard H. Henkin	Teleprompter	Natl Tv Distributors, NY, pres
Harvey Herbst	WFAA-TV, Dallas, prod stf	TvB, NY, dir of sls prom
George P. Herro	MBS, Chi, publicity & prom mgr, mid-west div	Walter Schwimmer, Chi, eastern sls mgr
Bill Hippee	KRNT, Des Moines, acct exec	KTBC-TV, Austin, sls stf
Robert Hodges	WNEW, NY, prodr	Same, acct exec
Allan Jefferys	WTOP, Wah, own show	Same, also KRNT, KRNT-TV local sls mgr
Frances Horwich	"Ding Dong School" prodr-star	Same, prod supvr
William Kaland	WNEW, NY, prog dir	Advertisers Tv Program Service, eastern sls rep
Earl Katz	WJAG, Norfolk, Nebr, anncr	NBC, NY, supvr of children's programs
Martin Katz	Blair-Tv, NY, spec projects dir	Westinghouse, NY, asst natl prog mgr
Joe Kelsey	Philco, Phila, factory rep	Same, prom dir
Ray H. Kremer	Rutledge & Lilienfeld, Chi, r-tv dir	Same, dir of sls dev
Norman Land	ZIV TV	WKDA, Nashville, sls stf
Anthony Z. Landi	Enterprise Studios	CBS R Spot Sls, Chi, acct exec
Ben Lochridge	CBS R Net Sls, Det, chg of Det office	Same, NY, Intl Div, acct exec
Al Long	McCann-Erickson, NY, r-tv supvr	Parsonnet & Wheeler, NY, vp
Ray Marsh	WCOL, Columbus, slsman	Same, NY, eastern sls mgr
Sidney Matz	Best Super Markets, Phila, adv mgr	Blair, NY, acct exec
Thomas McCary	KRCA, LA, gen mgr	WTVN, Columbus, acct exec
Arthur H. McCoy	Avery-Knodel, NY, sls mgr	WRCA, WRCA-TV, NY, mdsg exec
Frederick Menzies	WHEN-TV, Syracuse, regl sls mgr	Same, also in chg r net activities, NBC Pacific
Evans Meier	WJAG, Norfolk, Nebr, opers dir	John Blair, NY, radio acct exec
Herbert L. Miller	TPA, NY	Same, comml mgr
Thomas Murphy	Grant Adv, Dallas, vp & mgr of Dallas office	Same, asst mgr
Jory Nodland	WMAQ, Chi, sls stf	NBC Film Div, NY, sls rep
Albert Oberhofer	KXOK, St. Louis, sls mgr	John E. Pearson, Dallas, in chg of Dallas office
William C. O'Donnell	KSL, SLC, acct exec	NBC TV Spot Sls, Chi, sls stf
Robert O. Pusey	WHBQ, Memphis, stn & sls mgr	Bolling, NY, acct exec
Tom Ragland	Independent prodr	Same, also member of bd of dirs
Gilbert A. Ralston	Public Infor Office, U.S. Army, Fort Ord	KSL-TV, SLC, acct exec
Robert G. Reagan	CBS R, Pacific Coast Sls mgr	John Blair, Chi, sls stf
Bok Reitzel	WABC, NY, comml mgr; acting gen mgr	CBS TV, NY, exec prodr
Michael A. Renault	KTVQ, KTVQ-TV, Okla City, sls mgr	MCA-TV, Beverly Hills, weterm div publ mgr
Raymond Ruff	KLOK, San Jose, sls mgr	Same, Det, sls mgr of Det office
Richard E. Ryan	Du Mont, Miami, gen mgr	Same, gen mgr
Joseph Sarlin	Atlanta Journal	KSAN, SF, sls stf
Robert L. Schuessler	WFAA, Dallas, sls stf	Same, gen mgr
Robert E. Scott	NBC R, dir of stn rels	Same, NJ, gen sls mgr
Fred Shawn	WTTG, Wash, acct exec	Hollingbery, Atlanta, sls rep
Alexander W. Sheftell	NBC TV, NY, sls dept	WLWC, Col, sls exec
Harry B. Simmons	Adam Young Tv, NY, sls mgr tv dept	WABT-WAPI-WAFM, Birmingham, exec asst to
James E. Szabo	CBS R Spot Sls, NY, sls prom mgr	WMAL, Wash, sls stf
Sherril W. Taylor	Du Mont, NY, acct exec	Bolling Co, Chi, acct exec
John A. Thayer Jr.	KNBC, SF, prog dir	Advertisers' Tv Program Service, NY, natl sls mgr
John H. Thompson	Grant Adv, NY, dir of r-tv	CBS R, NY, sls prom & adv, co-director
Donald E. Tomkins	Avery-Knodel, NY, acct exec	Gotham Recording, NY, sls mgr
John J. Tormey	Robert Lawrence Prod, NY, Editorial Supvr.	NBC Pacific Div, mgr of news & special events
Henry Traiman	WPTF, Raleigh, N. C., prom dir	Owen Murphy Prods, NY, gen sls mgr
H. Taylor Vaden	WDVA, Danville, Va.	Same, mgr r sls
Jeff Waugh	John Blair, NY, asst prom mgr	Same, also vp
Jay A. Whalen	Louis de Rochemont, NY	WCAU-TV, Phila, prom dir
Tom Whitesell	MPTV, NY	Same, prom dir
Norah A. Yardley		Edward Petry, NY, prom dept
		Transfilm, NY, prod supvr
		WCOP, Boston, dir of pub rel & sls prom

4. New Firms, New Offices, Changes of Address

Broadcast Management, 5 East 57th St, NY, specializing in tv and r organizations and talent; Marvin Josephson, formerly of CBS TV Legal Dept, hd.

Emerson Radio & Phonograph moved administrative hqtrs and plant to Jersey City bldg; public relations and export corp will occupy suite in Plaza Hotel, 5th Ave & 59th St., NY

Filmack Studios, NY, adds new phone service, PLaza 7-0900.

James Fisher Co Ltd, Toronto, changed name Apr 1 to Thompson-Peterson Adv Agency

Freitag Adv, Atlanta, will become a div of Burke Dowling Adams, Atlanta June 1

Ralph D. Gardner Adv, 745 Fifth Ave, NY, new agency formed by Ralph D. Gardner, formerly of the NY Times

Herman Hack Productions' new address is 2441 Beachwood Drive, Hillywd 28, Calif

Hirshon-Garfield will consolidate with Peck Adv on May 1;

Sydney Garfield, pres of Hirshon-Garfield will be a member of the board and chmn of exec committee with hqtrs at 400 Madison Ave, NY

Mumm, Mullay & Nicols, Adv, Col. opened NY office at 130 East 59th Street on Apr. 1

Pace Adv, NY, moved to larger quarters at 19 West 44th St on Apr 6; phone MUrray Hill 7-4090

Public Relations Film Corp, 104 East 52nd Street, NY; Gilbert Conte, exec vp; to produce public relations films for advertisers, agencies, foundations

Tracy-Locke Co, Houston, moved to 2332 W Holcombe Blvd, Houston

Wiltman & Calahan Adv, Pittsburgh, changed name to Robert Wiltman Co on April 1; same address; Benedum-Trees Bldg, 223 Fourth Ave, Pittsburgh 22, Pa

Adam J. Young Jr opening new office in SF, Fairmont Hotel, Under management of Charles "Chuck" Christianson

NTA presents...

**"THE ONLY SHOW AMONG THE
TOP 5 IN ALL CATEGORIES"**

BILLBOARD says: Bullseye Among Men.
"For 22 basic markets
... **Police Call**—
ranks 2nd among
Men per 100 viewing
homes."

BILLBOARD says: Bullseye Among
Women."For 22 basic
markets ... **Police
Call**—ranks 4th
among Women per
100 viewing homes."

BILLBOARD says: Bullseye Among
Teens."For 22 basic
markets ... **Police
Call**—ranks 5th
among Teens per 100
viewing homes."

POLICE CALL

NTA's newest TV film adventure series.

hot in the dark... a man falls to the
ground clutching a wisp of cloth. A phone
rings at headquarters and a police sergeant
answers. It's the French Surete, Scotland
Yard, the Royal Canadian Mounted, the
Italian Carabinieri, the famous police forces
of the world, all rolled up into a gripping
series of thrills and chills!

The stories are developed from actual case
histories in international police files. Each
show is steeped in the rich atmosphere of
the foreign locale in which the case occurred.
This is a colorful human interest series, pre-
senting people from every walk of life — a
pulsing, fever-pitch of excitement.

Audition Prints upon request.

26 half-hour
dramas ready for
regional and
local sponsorship.

Call Your NTA Man Today! He's Only Minutes Away!

NTA

National Telefilm Associates, INC.

625 Madison Avenue, New York 22, N. Y. • PLaza 5-8200

NOW *these feature pictures*

GENE

A



or the first time on television....

TRY

*Hand-picked, top budget,
hour-long (53 min., 20 sec.)*

Republic Pictures

Corporation feature films

starring Gene Autry

and a cast of top

supporting players.

55

hour-long features

are immediately available

for local, regional or

national sponsorship from

MCA

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

TV

Film Syndication

WIRE, PHONE OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY

BEVERLY HILLS: 9370 Santa Monica Blvd., CRestview 6-2001

ATLANTA • BOSTON • BUFFALO • CHICAGO • CINCINNATI • CLEVELAND • DALLAS • DETROIT • HOUSTON • INDIANAPOLIS • KANSAS CITY, MO. • MINNEAPOLIS • NEW ORLEANS
NEW YORK • PHILADELPHIA • PITTSBURGH • ROANOKE • ST. LOUIS • SALT LAKE CITY • SAN FRANCISCO • SEATTLE • TORONTO • LONDON • PARIS

NOW *these feature picture*

ROY RO



ever before on television.....

HERS

*These hour-long
(53 min., 20 sec.) Republic
Pictures Corporation
high budget productions
star Roy Rogers and
feature a well-known
supporting cast.*

67

hour-long features

*are immediately available
for local, regional or
national sponsorship from*

MCA

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

TV

Film Syndication

WIRE, PHONE OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY

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**ATLANTA • BOSTON • BUFFALO • CHICAGO • CINCINNATI • CLEVELAND • DALLAS • DETROIT • HOUSTON • INDIANAPOLIS • KANSAS CITY, MO. • MINNEAPOLIS • NEW ORLEANS
NEW YORK • PHILADELPHIA • PITTSBURGH • ROANOKE • ST. LOUIS • SALT LAKE CITY • SAN FRANCISCO • SEATTLE • TORONTO • LONDON • PARIS**

WEMP

MILWAUKEE

Now!

MILWAUKEE'S

MOST POWERFUL

INDEPENDENT

**5000
WATTS on
1250**

MILWAUKEE'S

BEST BUY

Second Highest Ratings
mornings and afternoons
in 7 station market*

LOWEST COST
PER THOUSAND

*Pulse—Jan.-Feb. 1955

**WEMP WEMP-FM
MILWAUKEE**

HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Robert Young

V.p. of marketing and advertising
Golden Gift, Deland, Florida

Two years ago, while Bob Young was at William Esty Co., he stumbled upon a new product, a fresh orange juice packaged in containers. Within a matter of months, Young's brother and two other partners had bought into the company. Within a year sales rose from \$500,000 to \$3 million, now move at the rate of \$13 million.

"There's no question but that heavy advertising investments are necessary to launch a new product," Bob Young told SPONSOR. "However, the groundwork for our successful national product was laid by my partners, particularly Bob Stivers, who heads sales."

The two Bobs head up Golden Gift's New York office, directing sales, marketing and advertising out of a Fifth Avenue penthouse. Both men are tall, athletic-looking, in their thirties. Both have been in advertising as clients as well as agency men.

"Here's how we proceed into a new market," Bob Young explained. "First we set up distribution, usually through milk companies. Then we break a campaign, starting with publicity, followed by 500 and 1,000-line newspaper ads. Within days after that our radio and tv campaign gets under way. It's my idea that the air media should take up some 70% of our budget."

Currently in their second 13-week cycle in some 30 markets, Golden Gift spends at the rate of \$500,000. The pattern on the air is a combination of saturation radio plus tv participations.

Golden Gift's agency is Harris and Whitebrook, Miami. The media director, Joan Stark, shares Golden Gift's New York penthouse office. Out of it, she buys a minimum of 30 radio minutes weekly per market, plus minute participations in kid tv shows or women's tv programs at the rate of five weekly per market.

"We like to have the sales pitch delivered live by a personality whenever possible," Bob Young says. "A new product particularly needs every extra push it can get, and there's an indefinable plus from a commercial delivered by a local personality."

There's an aura of continuous activity about Golden Gift's offices, even though the walls still smell of fresh paint, and some of the rooms are as yet scantily furnished.

Sitting against the wall behind Bob Young's desk is a large photograph of his seven-year-old daughter on horseback.

"I'll put it up," says he, "if ever the phone stops ringing long enough."

★ ★ ★



it takes KPTV's
Television Giant
to cover the
Portland, Oregon
scene!

KPTV

NBC
TELEVISION

channel

27



**STORER
NATIONAL SALES
HEADQUARTERS**

GAYLE V. GRUBB, V.P., West Coast Sales Manager, 111 Sutter St., San Francisco, SUtter 1-8689
TOM HARKER, V.P., National Sales Director, 118 E. 57th Street, New York, ELdorado 5-7690
BOB WOOD, Midwest National Sales Manager, 230 N. Michigan Ave., Chicago, FRanklin 2-6498

**Represented
Nationally by
NBC Spot Sales**



It's
Green
Gold!

... and 50 per cent of all that's packed and shipped in the U. S. comes from the Salinas-Watsonville area.

"Green Gold", a produce man tells you, is lettuce ... and 48 million dollars of Uncle Sam's lettuce will pour into this area before November in payment for the leafy product. It's one of the crops making this a top area in agricultural dollar volume (*Monterey county alone is twelfth in the U. S.*).

Did we mention that the \$48 million comes in between May and November? Get your full share of this Gold (Yellow Variety) by placing a schedule on KSBW-TV ... the only TV Station covering the central coast counties of California.

ASK HOLLINGBERRY



CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



by Joe Csida

Is it a total loss if they forget the commercial?

Roughly about every 10 years I become a rabid fan of some person I've never met and about whom I know little or nothing. My 1955 enchantment is with Rod Serling, who won more boosters than he needs with his tv drama, *Patterns*, not too long ago. I saw another Serling show, this time for U. S. Steel Theatre. This one, called *The Rack*, concerned itself with a young Army captain, who was being court martialed for collaborating with the Chinese Communists.

The kid was intelligent and of fine character, but he'd cracked under some not too extreme forms of grilling and torture. Before the captain was found guilty Serling had explored every facet of this complex, heart-tearing and mind-jolting dilemma, and under Alex Segal's tight and driving direction left a viewer, a citizen of the U. S. and a member of the human race, disturbed, pondering the problem, and the answers (if any). Left this viewer in that state, at any rate.

The commercial came on, a spot or maybe two, and the opening of the next show, and I tuned out. It wasn't until some time later that I began to think about the position of the sponsor in connection with a drama of such power. My own mind had been so filled with Serling's story and the questions it raised that I couldn't, to save my life, recall what U. S. Steel had been selling. I have no recollection at all of the spots or the name of the show which followed.

I don't believe I'm any more susceptible to being thus affected by a tv drama than the next guy. And this obviously raises the dollars and sense query: Did U. S. Steel blow the commercial benefits of whatever it cost them to bankroll *The Rack*? I don't think so. For I know, knew before and while the show was unfolding that this was the U. S. Steel Theatre. I was and am impressed with the courage and integrity of U. S. Steel in sponsoring as adult and thought-provoking a show as *The Rack*. To one customer, then, U. S. Steel did not get across its specific commercial message of that week, but it did sell me on U. S. Steel, as a corporation.

And Mr. Serling, as I've indicated, can write my video drama any time, any day, any station.

* * *

Jack Gould, certainly one of the most able of all observers of matters radio and tv, did a fine piece in the Sunday (17 April) *New York Times Magazine* section on radio. Jack
(Please turn to page 76)



“OK, You’re First in Seattle—But What About Outside?”

We’ve got news for you. Pulse’s new 15-county study of Western Washington shows Radio KING to be 23 percent stronger *outside*, than *inside* Seattle. Not bad...considering we’re the highest rated station in the metropolitan market.

That’s not all. KING hauled down an average daytime quarter-hour Pulse rating of 5.3 among the 533,300 radio families in the 15 surveyed counties. The second highest station got a 4.4 average rating, and the third station, a 4.1.

So much for the statistics. If you have a SRDS and a slide rule handy, you can compute our low cost per thousand.

We’d much rather talk about how we can move your merchandise. About how the KING personalities can put *extra sell* into your next campaign. Extra punch to set your sales force chirping.

There are 2,000,000 customers in 15 counties waiting to be sold. We’ve done it before. We’ll do it for you.

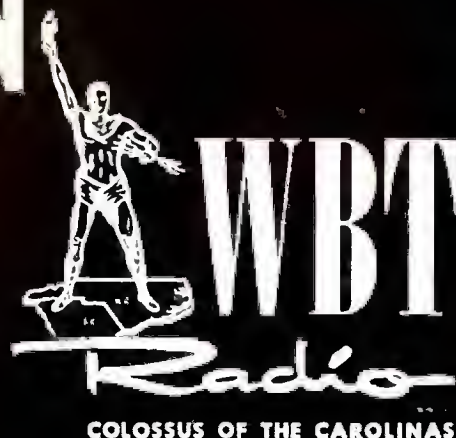
50,000 Watts
ABC—Blair, Inc.

FIRST IN SEATTLE

Radio KING

Otto Brandt, Vice President and General Manager

ONLY ON



Sound-est investment

Only on WBTV Radio can you associate for your product the massive, traditional selling power of "Grady Cole Time", now in its twenty-sixth year and stronger than ever. Grady gives each of his forty-six current sponsors individualized benefit of his 8.7 average Pulse rating (5:45 to 9 a.m., Monday through Saturday) plus canny commercializing and immense influence with consumers, retailers and wholesalers.

The rarity of availabilities underlines the prudence of regular contacts with your CBS Radio Sales man.



"Why I'm through with big tv shows"

Hazel Bishop's Raymond Spector says they have not delivered sales for him, hits ad insertions as violation of tv's fundamental strength

"Television costs are reaching the danger point. Every industry can price itself out of business."

The warning comes from a man who attributes most of his firm's success to television advertising: Raymond Spector, head of both Hazel Bishop, Inc., and the Raymond Spector agency. Hazel Bishop is currently spending at the rate of \$6 million yearly on tv to promote its cosmetics line.

Spector is the most outspoken network advertiser among those disturbed by skyrocketing costs of time, talent, and production facilities. In a conversation with SPONSOR, during which he spoke bluntly and for the record, Spector made a number of significant points:

- "Television should remember that there are still other great media around—like newspapers, like magazines. Hazel Bishop is now spending more than \$500,000 in newspapers, and intends to increase that portion of the ad budget. Next year's tv budget, in fact, although larger in volume than this year's, will drop from 90 to 80% of the total."

- The answer to tv advertising does not seem to lie in the much-promoted "magazine concept," at least not for advertisers like Hazel Bishop, Spector feels. That approach has favored the large, over-costly show, he says, which is in basic conflict with what is unique

about the medium—its intimacy.

- Moreover, the practice of just dropping in commercials, Spector says, violates the fundamental strength of tv as an advertising medium—its ability to combine show and sales pitch into one integrated instrument.

- The way for advertisers to solve the financial and programing headache is to re-establish control over their own shows. "The networks are doing a disservice by departing from the policy of offering facilities. They have

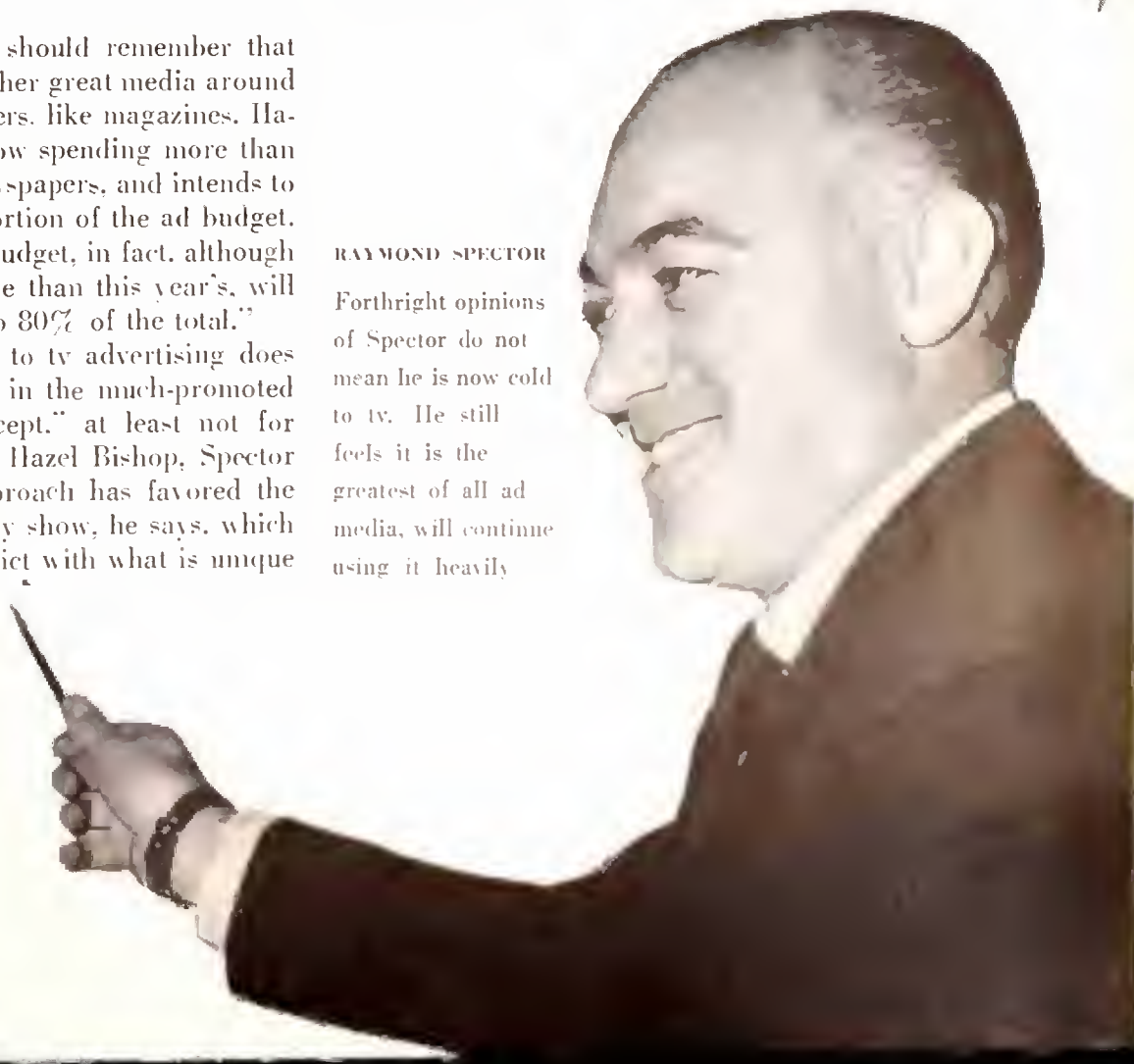
FOR OPINIONS OF THOSE WHO TAKE OPPOSITE VIEWS ON SPECTACULARS AND MAGAZINE PLAN. SEE PAGE 33



TV PUT HAZEL BISHOP OVER
Cosmetics firm went from \$4.5 million in sales in 1952 to estimated \$18 million this year. During this time nearly all the ad money went into video. In next fiscal year more tv money will be spent but a smaller proportion—about 80% will go into tv which now gets 90%

RAYMOND SPECTOR

Forthright opinions of Spector do not mean he is now cold to tv. He still feels it is the greatest of all ad media, will continue using it heavily



not distinguished themselves from a programing standpoint."

SPONSOR reports Raymond Spector's views at length because the issues he raises are of paramount importance to tv and are the source of much discussion in advertising circles. Spector's argument with the medium is that of a man who fears that his favorite may be going astray; he is anxious to get it back on what he regards as the right track.

However, there are those who feel tv is on the right track right now. Sunbeam, Hazel Bishop's own co-sponsor on the Sunday night spectaculars, feels it has gotten its money's worth out of the big shows and is coming back for more next season. For the views of Sunbeam as well as others who disagree with Spector on big shows and the magazine format, see next page.

How much Hazel Bishop owes to tv is evidenced in the amazing story of the company's growth since 1950 when Spector became its board chairman. The ad budget has been growing at the rate of a million dollars a year and nearly all of the money has been going into tv. Sales went from \$1,549,165 in

1952 to \$9,908,804 in 1953. In 1954 sales passed \$12 million. This year's gross is expected to reach \$18 million.

In 1954, the company estimated that it was doing 25% of the nation's lipstick business.

Although no advertising has yet appeared to support it, it is reported the new "Compact Make-up" is in great demand by the suppliers of Hazel Bishop's 175,000 retail outlets. The company will put \$3 million of ad money behind it and most of this will be spent in tv. But Hazel Bishop will not be programing in tv in quite the same way it has in the past.

For Spector is changing course. He is not renewing Hazel Bishop's sponsorship of either the spectaculars or NBC TV's *The Martha Raye Show*. He sums it up in the declaration: "We are finished with big shows."

Hazel Bishop's fall tv plans, fairly well advanced, put more emphasis on every week half-hour shows in which the traditional sponsor loyalty is considered important. This is the Hazel Bishop program line-up for the 1955-56 season:

1. *This Is Your Life*, Wednesdays

on 100 NBC TV stations; alternate sponsor, Procter & Gamble; cost, \$90,000 per show for time and talent.

2. *Place the Face*, a half-hour quiz m.c.'d by Bill Cullen, will start off on NBC as a summer replacement in *The Martha Raye Show* slot. Time and network for the fall is not yet set but the show will probably continue on NBC. About 60 to 70 stations will be used. Weekly cost is estimated at \$60,000 for time and talent.

3. *The Dunninger Show*, thought-reading and magic exposes by Dunninger. Time and network are currently under negotiation but about 60 to 70 stations will be used. Cost is estimated at \$60,000 for time and talent.

For the first time, Hazel Bishop will add a spot tv campaign in all its important markets with a budget of \$1.5 million. Total ad outlay for the fiscal year beginning next October is estimated at \$7.5 million.

There are other media: Hazel Bishop is paying considerably more for *This Is Your Life* than a year ago. NBC signed up Ralph Edwards for a (Please turn to page 93)

One sold, one didn't: Spector says impact of "This Is Your Life" on lipstick sales was strong, with re-orders immediately measur-

able. Such obvious sales results were not apparent from Hazel Bishop's Sunday night spectaculars and "Martha Raye Show"





The other side of the story

Many advertisers disagree with Spector, like spectaculars for their excitement and way glamour rubs off on products

For editorial on this subject see page 104

The dissatisfaction expressed by Raymond Spector with spectaculars and insertion-type tv advertising represents the point of view of those who are opposed to the direction in which television seems to be traveling today. Spector is only one among tv advertisers to have voiced such complaints. But the acceptance of (and, in some cases, enthusiasm for) the big show and magazine format indicate to many admen that these are the pattern of the future. CBS, for example, has already made plans for adding spectaculars in the NBC hour-and-a-half mold next season.

The advertisers and agencies who like spectaculars like them for the reasons that NBC's Pat Weaver said they would:

- They are talked about by the tv audience, which adds intensity and word-of-mouth circulation to their impact.
- They create enthusiasm among dealers, add push to selling efforts.
- They provide a powerful merchandising springboard to retail selling.
- They surround advertised products with glitter, prestige.

The advertisers and agencies who use insertion advertising say this about it:

- It enables an advertiser with a relatively small budget to get into television during prime viewing hours, thus assuring wide circulation for his sales message.
- It gives the small advertiser a chance to surround his product with the glamor of nighttime programming and stars.
- While insertion advertising does not provide much sponsor identification with the show or star, some television is better than none.
- The magazine format is here to stay, so why not learn to live with it? Moreover, talk about viewer loyalty to a sponsor who has his own show is exaggerated.

Among those returning to spectaculars next season is Sunbeam, which has bought three of the six "positions" in the Sunday night "color spreads" from September through December. (Others definitely retaining big show sponsorship are Ford and RCA on NBC, Chrysler on CBS.) Sunbeam is also buying into the Milton Berle and Martha Raye shows.

A. E. Widdifield, vice president in charge of

advertising for Sunbeam, expressed his firm's thinking on spectaculars to sponsor as follows:

"Our experience has been that in tv you must reach mass audiences to get tangible results. We were able to get this power for the first time with the Sunday night spectaculars which have rather consistently exposed our product demonstrations to audiences of around 40 million.

"We have gone along with the spectaculars again this fall because the new color-spread format enables us to obtain power when and where we want it, during a key merchandising period, without incurring the prohibitive cost of a series of 26 or more shows.

"This is most important to us and is an instance when Pat Weaver's magazine concept proves practical and desirable. Prior to this time it had been difficult, if not impossible to get mass audience power for a concentrated four-month marketing effort."

The excitement of spectaculars and values deriving from it were stressed by Ralston H. Coffin, RCA ad director. RCA will continue with spectaculars through the summer and next season, Coffin said:

"Most shows are evaluated on the basis of ratings and cost-per-1000. But we go beyond that with spectaculars. We get certain intangibles. They are not easy to pin down but they are there. We do know that spectaculars put every dealer and distributor on his toes. I've never seen anything like it.

"It's hard to measure the direct impact on sales, but we do know that spectaculars have contributed to acceptance of the RCA line. Thousands of letters from viewers show that."

The factor of prestige is an important one in spectacular sponsorship, but especially important, say admen, for products who have or seek to create a position of leadership in their fields.

An example of this is Hall Bros., makers of Hallmark greeting cards. The firm will sponsor eight NBC shows produced by Maurice Evans next season on Sunday afternoons. While not spectaculars in the ordinary sense of the term, they qualify by reason of their length—one-and-a-half hours—and the quality of the production. Prestige advertising is not new to Hall Bros.

(Please turn to page 96)





It was not until North American Airlines took to the air that it really got off the ground.

The firm first went into spot radio in a big way in 1952, with marked success. Ticket sale volume increased about 30% to an estimated \$9,000,000 in 1953. By the end of 1954 volume was about \$11,000,000. And in 1955 the company hopes to rack up some \$15,000,000.

To help accomplish this, the spot radio budget has been doubled. It stands now in excess of \$500,000 to cover 10 markets. Total ad budget is estimated at about \$1,000,000.

Heart of North American's radio approach is saturation. Hit 'em hard, hit 'em often, the company has found, and the flight reservations will come in

At left, three of four owner-founders of North American Airlines, which did \$11,000,000 business last year, expects to do \$15,000,000 in 1955, Ross Hart, Jack Lewing, James Fischgrund. Below, agency president Arthur Fischer dictating on a DC-6B flight



Spot radio helps build an airline

**North American Airlines uses heavy announcement barrages
company will spend \$500,000 this year on saturation**

case history

as a direct radio result that very day.

A half-million dollars spent in only 10 markets can buy a lot of radio time, but there is more to the North American Airlines campaign that just heavy schedules. These are some of the campaign's highlight facets:

1. Reversing a common practice, the air-travel outfit uses high ad frequency to sell something as infrequently purchased as plane transportation.
2. Advertising aim is *not* to create desire to travel; company's only prospect is the person who already has that desire and is planning to take a trip.
3. Copy slants go to contrasting extremes: from the barker-type, shrill pitch of the music-and-news station to the low-key, cultivated address on good music stations.
4. Rather than spread a schedule among many stations in a market, the firm prefers to concentrate it on one at a time, load it with between 35 to 100 announcements per week where possible; it gets the best discounts thereby and feels it tends to dominate that station's audience—though it tries to use as many stations as the budget permits.

So successful has the young company's advertising been (it was founded in 1950), that it believes it stands as number one among the so-called "non-scheduled" or "independent" lines and claims to be about sixth in size among all airlines.

To compete with the long-established companies, which can operate with the comfort of mail contracts from the

post office, North American offered the public the postwar innovation of "air-coach" service. It increased aircraft passenger capacity 20%. This permitted substantial price reductions.

Today, reports national sales manager Ralph Sacks, all airlines feature coach transportation as part of their service.

The advertising problem has been to convince the traveler that cost is the only important difference between North American service and that of the other airlines. North American's fleet consists of two luxurious DC-6B's and six DC-4's, with three additional DC-6B's on order. And, as the copy boasts, the firm has a perfect safety record.

Why radio? Traditionally, airline advertising has featured luxury, comfort, speed, the idea of travel itself. To these appeals North American adds the strong appeal of low fares. But there is a problem: for the average person a long trip is a rarity. Even the businessman, more accustomed to traveling, seldom hops from coast to coast.

Assuming that your prospect is going to make only one trip this year, from New York to Los Angeles, or vice versa, or from New York to Miami, what do you do to reach him with your story at the crucial moment?



COMPETITION: 2nd year on radio (see below) is feted by American Airlines execs Morris Shipley and Herb Ford, WTOP's Lloyd Dennis

To ad director and part-owner Stanley Weiss the answer is *frequency*. "Keep a barrage of ad impressions hitting your prospect without letup. Then when he decides to make that long-dreamed-of trip, he will be ready to pay attention to your message," says Weiss. If your story gets to him at this very moment, it has a good chance of stimulating him to phone your office for a reservation.

Are there enough such prospects to

(Please turn to page 36)

What other airlines do on radio and tv

EASTERN AIRLINES <i>via Fletcher D. Richards</i>	Spends about \$400,000 for radio announcements on Eastern seaboard, inland cities, once daily Monday-Friday
AMERICAN AIRLINES <i>via Lennen & Newell</i>	Sponsors "Music Till Dawn," 12:5:30 a.m. M-F, N.Y., Chi., L.A., Boston, Wash., Det., San F. CBS stations
PAN AMERICAN AIRWAYS <i>via J. Walter Thompson</i>	Sponsors "Meet the Press," on NBC TV alternate weeks. Some radio Washington, Miami, foreign language N.Y.
UNITED AIRLINES <i>via N. W. Ayer</i>	Radio announcements 10 West Coast cities. Chicago: Tuesday, Thursday radio newscasts and tv sports show
TRANS WORLD AIRLINES <i>via BBDO</i>	Uses little radio at present time. Some announcement schedules are carried in a number of smaller markets
SKYCOACH AIRLINES <i>via Sig Shore</i>	Considers spot radio most productive medium. Heavy schedules in nine cities, some spot tv in New York, L.A.



duce high sales volume;
campaigns in 10 markets



Popular music

Trend to local radio disk jockeys is increasing. Last year, 88% of the stations had d.j.'s; this year, the figure is up to 92%. About 12% of stations air 75 or more hours of popular music each week.



Farm radio

More radio shows of seasonal nature are being aired. U. S. and Canadian farm. Last year, 64% of stations had radio farm shows; 1955, figure stands at 71%. Most are in early morning.

TELEVISION		ALABAMA									
		NO SHOWS DAILY		WEEKLY HOURS		CLASS		SCREENS		EXPENSE	
		CLASS	CLASS	CLASS	CLASS	CLASS	CLASS	CLASS	CLASS	CLASS	CLASS
BIRMINGHAM	WABT	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
BIRMINGHAM	WABT-TV	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
DECATUR	WABT-TV	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00

RADIO		ARKANSAS									
		NO SHOWS DAILY		WEEKLY HOURS		CLASS		SCREENS		EXPENSE	
		CLASS	CLASS	CLASS	CLASS	CLASS	CLASS	CLASS	CLASS	CLASS	CLASS
ELYTHVILLE	KELN	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
CAMDEN	KAYD	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
CROSSETT	KAGH	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
EL DORADO	KDMS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
FAYETTEVILLE	KTHH	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
FORT SMITH	KPRR	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
HELENA	KBYN	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
HOT SPRINGS	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
JONESBORO	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
LITTLE ROCK	KARK	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
MAGNOLIA	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
MORRILTON	KARK	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
MOUNTAIN HOME	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
NEWPORT	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
OSCEOLA	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
PARAGOULD	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
PINE BLUFF	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
SEARCY	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
SILVER SPRING	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
STUTTGART	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00
WALTON	KHNS	11	11:00	5	5:00	1	1:00	1	1:00	1	1:00

50,000 RADIO-TV FACTS & FIGURES SIFTED FOR '55 "BUYERS' GUIDE"

"It's a Sears-Roebuck catalogue of local radio and television, and just as handy," is how one veteran agency timebuyer described the 1955 *Buyers' Guide* when she saw an advance copy. The compilation, designed to meet the needs of timebuyers, agency men and radio-tv executives, simplifies many a common buying chore by profiling the program "personality" and facilities of 2,172 individual radio and 381 television stations. Published by Sponsor Services, "Buyers' Guide" was supervised by Bernard Platt, president; research was directed by Carolyn Richman; design was executed by Donald Duffy. Entire job represents eight months of sifting and surveying 50,000 local air facts.

Local radio-tv

1955 'Buyers' Guide,' published by Sponsor Services

Radio and tv spot time buying this summer is likely to become even more a matter of skilled decision based on knowledge of program patterns and audience tastes.

Reason: Stations in the U.S. and Canada, both radio and tv, are airing more and more shows designed to catch the fancy of audiences with specialized tastes or special interests.

Agencymen and advertisers will find details of this over-all local trend in the 200-page *Buyers' Guide* which goes out in the mails to SPONSOR subscribers this month. (Non-subscribers can purchase copies at \$2 apiece.)

Buyers' Guide, the only "group portrait" of U.S. and Canadian local radio and television programming published in the industry, is the result of over six months of intensive surveying.

Questionnaires were sent, starting last December, to every radio and tv outlet in both countries. Of the U.S. group, 77% of the radio and 86% of the tv stations replied. Of the Ca-

Feature films

Same percentage of stations (95%) are airing tv feature films this year as last. But, due to lateness of network schedules today, 81% of stations are airing film features in late afternoon, from 7-11 p.m.



Studio facilities

U. S. and Canadian stations are well-equipped to handle local live commercials; 80% reported permanent facilities. Of this group, 98% had living room sets, 87% had kitchen sets, 75% had outdoor sets.





Concert music

Spurred by recorded music and hi-fi boom, concert music programming has gained noticeably. This year, 78% of all stations schedule it. Last year, figure stood at 61%. Group covers Canada and U.S.



Negro radio

1949-1954 boom in Negro radio is continuing, although at slow rate. Today, 29% of all U. S. stations have Negro-appeal shows. Last year, figure was 25%. Total weekly hours are up for many.

Specialized programming accelerates

Sponsor Services, details program trends as shown by survey of U.S., Canada

nadian group. 67% of the radio and 60% of the tv outlets returned data forms. In both cases, the returns were a gain over those of 1954.

Timebuyers, account men and radio-tv executives will find much in *Buyers' Guide* to enable them to evaluate stations and local programs when building spot campaigns.

Under the direction of Bernard Platt, president of SPONSOR Services, Inc., and Karolyn Richman, research director, staffers sifted over 40,000 radio and 10,000 tv items of time buying information. The result is a basic time buying tool—a station-by-station listing of hundreds of local program patterns. In addition, there are special categories wherein stations are grouped under various programming specialties to further aid radio-tv buyers.

These include: Music, Sports, Feature Films, Farm, Religious, Homemaking, Foreign Language, Negro and many others.

Analysis by SPONSOR editors of the thousands of filled-in questionnaires

brought this picture of U.S. and Canadian local radio and television into focus:

- **Local Radio:** Radio outlets are staying on the air later than they did last season, hence are broadcasting more radio program hours. The percentage of daytime-only radio stations has dwindled from 33 to 29% of the total since 1954.

The big local radio news continues to be music.

A total of 92% of the responding radio outlets carry popular music shows today, compared with 88% last year. More than one out of 10 stations carries 75 or more music hours per week. In almost all cases, these shows are built around the ever-popular disk jockey, and are interspersed with newscasts.

But the music programming isn't confined to d.j.'s with a stack of "pop" or "rhythm 'n' blues" records. Light and classical concert music now counts more outlets than ever: 78% for 1955, as compared with over 61% a year

ago. Most of the outlets are big-city stations. But, interestingly, 18% of the farm stations now air programs of this type, as compared with only 5% last year.

Folk music, too, has grown steadily. Last year, 65% of the responding stations aired folk music programs. This year, the figure stands at 77%.

Another area in which stations are making stepped-up efforts to reach audiences with specialized tastes is that of various "Service" programs—religious, farm, homemaking and programming slanted to minority (racial or language) groups.

Here, the most striking jump is in religious programming. Today, 83% of the stations air religious programs—many sponsored by local advertisers—as compared with the 1954 figure of 54%.

Other local-level radio programming gains:

Farm programming has edged upward; last year, 64% of radio stations

(Please turn to page 92)

Homemaking shows

gain has been made in the percentage of tv stations carrying homemaker shows, up from 81% to 90%. But shows are broader in scope, range from fashion and decorating to child psychology.



Sports shows

Local live tv sportscasts are on the downgrade, due perhaps to brisk radio competition, high prices. Figure has dropped from 1954 level to 42% to 1955 figure of 31%. Sports news has gained.



75% air budget helps Savarin perk to No. 2 in N.Y.

Consistent air use in past 10 years, a "quality" approach and a catchy slogan helped Savarin coffee rise to a strong second in a tough market. Tv and radio budget: about \$425,000

Savarin climbed from 9th place in N.Y. to 2nd in nine years

Coffee brands in the New York market lined up as follows early in 1955, according to a leading grocery survey:

1. Maxwell House
2. Savarin
3. Chock full o'Nuts
4. Beech-Nut
5. Ehlers
6. Martinson's
7. Chase & Sanborn
8. Old Dutch
9. Sanka
10. Medaglia d'Oro*

*Medaglia d'Oro is packed by same company as Savarin. Medaglia runs a saturation campaign on WQXR in winter, spring.

If Jean Anthelme Brillat-Savarin, the French gourmet, could visit New York today and see how many people buy the coffee brand which was named after him many years ago, he would probably exclaim, "Voila! C'est magnifique!"

And if somebody told him that in the past nine years, Savarin has climbed from ninth place in sales to a strong second in that highly competitive market, he might go so far as to say, "Tiens! Est-ce vrai?"

Savarin had to compete against a virtual army of other national and local brands in the New York market, most of them well supported by adver-

tising. How did they do it?

Here's the clue that stands out. For more than 10 years, Savarin has been devoting a large portion of its budget to air media—at first to radio alone, then, since 1950, to tv as well. So effective has the approach been in putting over Savarin's "quality" story that today Savarin spends some 75% of its ad budget in tv and radio—predominantly tv. SPONSOR estimates that Savarin's current air expenditure comes to about \$425,000 for 1955. The rest of the budget goes for subway posters and newspapers.

Savarin's sales growth closely parallels its air investments, according to the Lawrence C. Gumbinner Advertising Agency, New York, which has been handling Savarin since 1945. The air budget has quadrupled since the account came to them, says Paul G. Gumbinner, radio and tv director of the agency.

Another view of Savarin's growth comes from John Mazzei, advertising manager of S. A. Schonbrunn & Co., New York, Savarin roasters and packers. He states that when they first started advertising Savarin back in 1940, the average advertising cost per pound was over 10¢; today the ad cost is down to less than 3¢. They now do in one day the business that they used to do in a year, says Mazzei.

Savarin has managed to secure an enviable sales position in a tough market. It has also managed to pin down some choice, hard-to-get video time

Top ratings are garnered by Savarin's "Saturday Night News" show on WRCA-TV, which follows "Hit Parade." This 15-minute stanza is in fifth year for firm, was first tv buy



SPONSOR



I.D.'s between major tv shows are keystone of Savarin campaign. Most are held long time

Bulk of tv budget goes for I.D.'s between such shows as "Sid Caesar" and "Medic" (WRCA-TV), before "Toast of the Town" (WCBS-TV).



slots in Class "A" time on leading New York tv stations.

Savarin pitches its "coffee-er coffee" chiefly in 10-second I.D.'s on WRCA-TV and WCBS-TV, slotted next to top-rated nighttime network video shows; on its own 15-minute *Saturday Night News* program (11-11:15 p.m.) on WRCA-TV (which has achieved top ratings on its own hook); and in five-night-a-week participations in the late-night Tex and Jinx radio program on WRCA.

The above-mentioned I.D.'s appear as follows: One at 8:00 p.m. Sunday night immediately preceding *Toast of the Town* on WCBS-TV. One at 9:00 p.m. Monday nights between *Sid Caesar* and *Medic* on WRCA-TV. One at 10:00 p.m. Wednesday nights (20 seconds) between *Kraft Tv Theatre* and *This Is Your Life* on WRCA-TV; and three nights a week, the 11:00 p.m. I.D. between WRCA-TV's news and *Uncle Wetherbee*.

Savarin's news show on Saturday night at 11:00 p.m., following the *Hit Parade*, is now in its fifth year on WRCA-TV. Featuring Bob Wilson as newscaster and, till recently Jean Alexander as the commercial hostess for Savarin, the program has pulled down substantial ratings. Nielsen New York Area Tv Ratings for January 1955 gave the show a 27.7, only a few points lower than the *Hit Parade* which precedes it. This, says the agency, makes the program the highest-rated local

news show in the U.S. (Nielsen). In New York, it frequently beats out all other news shows, including those on the networks. For instance, it more than doubles the audience of the *Camel News Caravan* (NBC TV, 7:45-8:00 p.m.) on an average weekday night: Camel rating stood at 11.7 in Nielsen's January report.

Though heaviest advertising is in New York, tv is also used in Philadelphia (WCAU-TV), in New Haven (WNHC-TV) and in Hartford (WKNB-TV).

Much of the effectiveness of the advertising the agency attributes to the apt and fortunate slogan which was

case history

dreamed up for Savarin about five years ago—"It's coffee-er coffee!" This slogan keynotes all of Savarin's advertising, both air and print. It has come in for some joshing from professional comics (among others, Bob and Ray not so long ago did a bit on "The tea-er coffee"). "We don't mind," says Paul Gumbinner, who welcomes the extra publicity.

A secondary slogan serves to reinforce the "quality" idea: "The coffee served at the Waldorf-Astoria." This is chiefly promoted by Tex and Jinx who happen to broadcast from the

Waldorf-Astoria (Savarin, incidentally, was Tex and Jinx' first commercial sponsor on their old WNBC morning radio show in 1947.)

Savarin commercials run in 10-second I.D., in 20-second and in one-minute lengths, both live and film. The one-minute films feature endorsements of the product by such names as Gladys Swarthout, Constance Bennett, Eva Gabor, Arlene Francis, Maria Riva. On Bob Wilson's news show Saturday nights, Bob himself now does the commercials. (Jean Alexander handled the live pitches on their program for over four years; new tack is recent.)

Three little animated coffee pots appear frequently in the shorter plugs, are also tags for live pitches. Savarin's animated commercials are generally backed by deep, mellifluous male voices. The original voice for Savarin on radio was Frank Gallup, who gained fame for his eerie announcing chores on the tv drama series, *Lights Out*. Since then, several announcers have been used, most of them chosen for the rich, mellow qualities of their voices—considered appropriate for talking about the similar qualities in Savarin.

Who are the men behind Savarin's advertising planning. They are a close-knit company-agency team comprised of Milton Goodman, president of Gumbinner; Paul Gumbinner; John Mazzei, who heads advertising and pro-

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You need announcements totaling
this number of rating points to . . .

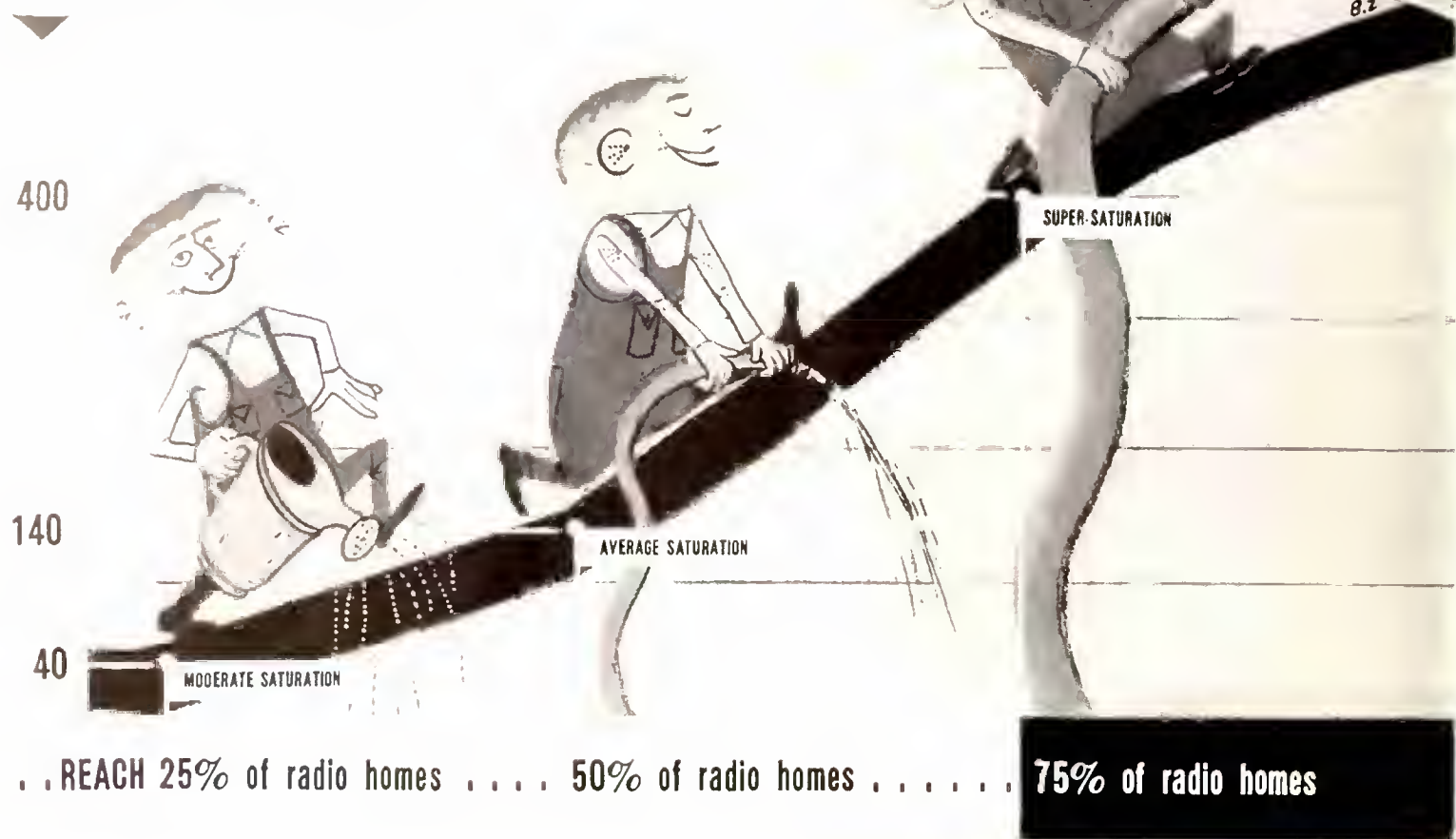


CHART ABOVE is based on formula developed as planning aid for Colgate's ad agencies. Note that spot frequency is geometric; to triple homes-reached, you must boost spot frequency about 10

times. Rating point levels in chart refer to simple arithmetic sum of ratings of time slots you're buying in major city. Formula is guide, not absolute, but most veteran timebuyers use comparable formulas.

SATURATION: How much spot radio do you need?

**100 announcements a week in major cities
is "average saturation," buyers suggest**

You want to clobber the radio audience.

But the questions come rapidly:

"How much spot radio do I need to-day to make a *real* impression?"

"What's all this going to cost me?"

"Just what is 'saturation radio' exactly?"

Chances are, you'll know some of the answers.

You know, for instance, that there are more U.S. radio homes than ever and more radios in those homes and more round-the-clock listening. You know that more stations—nearly 2,700—compete for today's radio audience.

Therefore your saturation campaign has to be big enough to make a noticeable splash in this huge electronic ocean.

You also know that your campaign, whatever the final plan will be, won't cost you pre-war prices for each announcement. Or even 1947-1948 prices. Stations and reps now sell spot radio

in the large economy size—package plans, saturation plans, special discounts to heavy users.

Therefore you'll get a lot of mileage today out of your spot radio dollar.

You're determined to find the rest of the answers, because you've got a problem and you think saturation spot radio will be your gimmick.

Perhaps your biggest competitor is pounding away in your best markets so hard he's stealing your customers in carload lots.

Maybe you've got a new food or drug product, and you want to stir up huge consumer demand before the other brands know what hit them.

Possibly your problem is seasonal. You're unveiling your new line of cars. You're pushing a beverage item as the hot weather season starts. You're tying in with a calendar date, like Mother's Day or Christmas.

Or, you just want to give your sales curve in a problem market a good, hard shove upward.

You call up your agency contact. The account man or the chief time-buyer, or both. You start firing your questions, but you won't get nice, pat answers.

"There's no over-all formula that solves everything for everybody," they're most likely to reply. "Saturation radio is a lot of different things to a lot of different advertisers."

You mutter something under your breath about how agency men like to duck a direct question. Then, as you probe further and realize the delicate balances involved in planning a saturation spot radio campaign, you begin to realize that they're not stalling.

There isn't any perfect formula.

But there are some very valuable sign posts.

What is "saturation?" A chemist will tell you that "saturation" means to make "the greatest possible amount of a substance unite with another through solution." More simply, it means to soak something completely.

In air advertising tactics today, saturation means pretty much the same thing—"soaking" the radio homes in a market thoroughly with your spot schedules.

The outer limit is obvious. If you reached all of the homes in a market at least once during a week, you certainly could claim 100% saturation.

But even if you bought up all the

radio availabilities around the clock on all radio outlets in a market, you could never hit 100% of homes. You wouldn't do badly, though. About 98% of all the homes in major markets have one or more radios. And, about nine out of 10 radio homes, ra-

how-to-do-it

dio researchers figure, use their radios sometime during the course of a week.

To pound on 90% of the radio homes in a week, however, would involve the biggest ad budget you can imagine. One Young & Rubicam staffer's guess: "about \$200,000 per major market per week."

Saturation spot radio, in practical terms, therefore, means something less than the dictionary definition of 100% "saturation" or even reaching all of the radio homes.

Generally, it means "reaching a great many radio homes several times in a short period." Or in other words enough to get the whole market impressed with your product through advertising plus word-of-mouth.

But just how many homes and how often, as related to practical advertising budgets, is a matter for individual

decision and agency deliberations.

How many homes? If you want a spot radio campaign that is generally considered "saturation," you'll have a choice to make right at the start:

1. Try for the broadest possible number of homes, and sacrifice frequency of impressions on each home.
2. Settle for fewer homes reached, and hit them as often as you can.

Or, you may want to compromise. You may want both a fairly broad base of homes, and a reasonable frequency.

Here's what some of the experts contacted by SPONSOR in a survey of a dozen top ad agencies had to say:

"You ought to use enough spot radio to reach 40 to 50% of the radio homes per week in a market if you want to 'saturate' the market," said a media executive of Ted Bates.

"I'd put the weekly 'saturation' level at no less than 50%," said Ann Janowicz, timebuyer at Ogilvy, Benson & Mather.

"I'd certainly say 50% of the homes at least once or twice on a weekly basis, and I'd put the four-week target at 70% of the radio homes," said Dr. Lyndon Brown, research v.p. of Dancer-Fitzgerald-Sample.

The 50%-of-homes-weekly level, incidentally, was the consensus.

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This is saturation: buy enough radio to reach 50% of homes on weekly basis

► **HOMES REACHED:** To reach 90% of the radio homes in a major market with spot radio in a week would require massive spot pressure. Most large agencies today agree that a campaign which reaches 50% of radio homes in one week, 70% in four weeks represents adequate radio "saturation."

► **FREQUENCIES:** Research formulas show, in general, that you need huge multiples of spot announcements to keep the "homes reached" curve going up. Timebuyers feel, however, that rate of about 100 spot announcements weekly in major cities will do "saturation" job, reach half of radio homes.

► **BUDGETS:** Cost of spot "maximum effort" might amount to \$1,000,000 annually to cover U.S. year-round. Hence, many all-out campaigns are of short duration, from two to eight weeks. But "average saturation" campaign (see chart, above left) in top 50 markets can be bought for around \$250,000 for 13 weeks, about \$1,000,000 annually.



Chief prober John Cogley: He says his aim, as director of The Fund for the Republic's talent study, is to "shed light on the political criteria now being used by the radio-tv industry in hiring talent." A journalist (former executive editor of "The Commonwealth," a Catholic magazine), Cogley has staff of eight researchers

Blacklist probe: meaning to admen

Fund for the Republic is studying hiring practices in radio-tv. Herein, its objectives and approach plus reactions to the study from admen

Some time late this summer the subject of talent blacklisting will probably crop up in the nation's newspapers again following release of a Fund for the Republic report on talent hiring practices now entering its final stages of research.

What can admen expect as a result of the report? What does it seek to accomplish?

SPONSOR sought answers to these questions to help guide executive readers who are concerned in general with public relations arising out of company programming or who may have themselves been approached for information by the Fund for the Republic staff.

Many admen have already been approached or have seen Fund researchers. Late last month, for example, 200 important executives in firms which sponsor radio and television shows received a letter from the Fund asking for information on talent hiring procedure. The letters will supplement interviews being conducted among advertisers, agencies, networks, talent and union officials. All told the Fund expects to talk to 500 people by the time it concludes its near-\$100,000 study this summer.

These are highlight facts about the study.

1. *What is Fund for the Republic?* It is an independent organization established by the Ford Foundation. It

has a \$15 million grant to use in civil liberties projects, of which the most active currently is the talent hiring study which the Fund terms its Entertainment Project. Another project in the planning stage: packaging of a tv show which might be made available for commercial sponsorship a la *Omni-bus*, which is produced by the parent Ford Foundation.

President of the Fund is Robert M. Hutchins, former University of Chicago chancellor; chairman of the Fund board is Paul G. Hoffman. The Entertainment Project is headed up by John Cogley, former executive editor of *Commonweal*, lay Catholic publication.

2. *What is the objective of the study?* SPONSOR put this question to John Cogley. He stated: "We would like to report the position the industry as a whole takes on the civil liberties issue involved. That is, should known Communists be kept off the air, fellow travelers, persons with dubious past political associations, anyone named in Red Channels, etc.? We would like to be able to report where the industry draws the line, why it does and what objective standards are used to determine who falls into the unemployable category. We believe the criteria need to be aired, to be made public. Then these criteria can be accepted or rejected by the public."

3. *Will the study name agencies or advertisers as having blacklisted talent?* As far as SPONSOR could determine, the answer is no. The report, it was said, will probably reach general conclusions rather than pointing to individuals or companies.

4. *How widespread is blacklisting in the findings of the Fund?* States John Cogley: "Virtually everyone interviewed says he's against blacklisting. But further probing shows that

political criteria for hiring radio-tv personnel do exist. The criteria vary from agency to agency, from client to client, but exist they do."

SPONSOR sought reactions as to what the study might mean from executives at major agencies, uncovered several who had themselves been interviewed by Fund researchers. The quotes which follow show a range of opinion, including those who regard the Fund project as doomed to uselessness and some who welcome it.

Said the radio-tv director at one of the top 20 radio-tv agencies: "This group won't accomplish anything. They'll have a hard time getting a reaction from people about this—people will just clam up. No one's going to be completely truthful.

"It's still the sponsor's money. He's spending millions to create good will. Why should he go out on the limb and offend somebody—be it a majority or a minority? It's the clients who generally set up the criteria because they're the ones who get the letters. They vary in point of view, and the agencies and networks just try to forestall adverse client reaction.

"Of course, we don't have any system of blacklisting at all. It just makes sense that we'd stay clear of the Drapers and Paul Robeson, and I wouldn't run a Chaplin film. I don't know why any outside group wants to spend a lot of dough just to find that out. What can they do about it anyhow?"

Said a top radio-tv executive of an agency that had hit the headlines in the Matusow case: "At my level I don't care whether there's a survey or not, but it can't serve any useful function. They won't find out anything. We have certain specifications for hiring people. Another agency has other specifications. What do I care what their criteria are?"

The head of a major agency's legal department made these comments: "The Fund impressed me as being a group of earnest people. They had talked to many before me. It's a fact-finding job they're doing, and they conducted a factual research interview."

The radio-tv v.p. of a top 10 agency said succinctly: "They spoke to me and

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QUOTES FROM AGENCYMEN ON BLACKLISTING PROBE

"This group won't accomplish anything. It's still the sponsor's money. He's spending millions to create good will. Why should he go out on the limb and offend somebody—be it a majority or a minority? It's the clients who generally set up the criteria because they're the ones who get the letters . . . and the agencies and networks just try to forestall adverse client reactions."

Radio-tv director of one of the top 20 radio-tv agencies

"I'm delighted that the Fund is doing this job. We've been running into terrible problems at times—all kinds of phone calls from clients because of letters or calls they in turn have had. It would be very tough for a job like this to be undertaken within the industry . . . Why it's gotten to the point where one of our clients even suspected a big network variety show because he was doubtful of the loyalties of some of the guest talent. . . . At an agency you're under constant client pressure. That's why I'm glad this outside group is undertaking the job."

Radio-tv v.p. of one of the top 30 radio-tv agencies

"At my level I don't care whether there's a survey or not, but it can't serve any useful function. They won't find out anything. We have certain specifications for hiring people. Another agency has other specifications. What do I care what their criteria are? I don't care if there's a study or not, and don't you draw any conclusions from that."

A top radio-tv executive

"The Fund impressed me as being a group of earnest people. They had talked to many before me. It's a fact-finding job they're doing, and they conducted a factual research interview."

Head of a major agency's legal department

"They (the Fund) mentioned others in the agency that they wanted to talk to, but no one else would talk. They have a bunch of people going around to talk to agencies, but they don't know anything specific. It's just not in our interest to discuss this subject."

Radio-tv v.p. of one of the top 10 radio-tv agencies

Grocers are smiling as B&M sales skyrocket. It's been easier to get displays like this one set up as result of tv campaign. Sales in April rose despite imminence of tax on inventory (see text)

Blow-by-blow story of a tv test

"Startling" is the way B&M ad manager describes sales after first half of April. Increase hit 370%



For the first time in television and trade paper history, SPONSOR is able to report results of a tv test campaign as they happen. SPONSOR recently revealed that Burnham & Morrill Co. had launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread were low. Objective: to see if tv alone could boost sales.

This is SPONSOR's second major series on media. The first was SPONSOR's two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.

* * *

"It is startling to get an increase of this kind in such a short period."

This is the reaction of W. G. Northgraves, Burnham & Morrill advertising manager, to sales in the Green Bay, Wis., test area after 11 weeks of television. The latest figures show a 370% increase the first half of April this year compared with the like period in 1954. Total sales for the 11 weeks of television reported thus far are 75% above the same period last year.

To see the full picture of how 1955 sales compare with last year's, consult the chart on the page opposite. It shows total sales of the B&M bean and brown bread products for each of the two-week periods reported thus far in SPONSOR. Note how the increase in sales during 1955 begins to point upward at a stepped up rate as the effect of television builds up.

The recent rise is even more impressive, say veteran grocerymen in the area, when you consider it was achieved

in the face of a Wisconsin state tax on inventories which falls due 1 May. Wisconsin wholesalers try to cut orders for all products they cannot be sure of moving quickly during the month of April, would not have ordered large quantities of B&M products unless they were fully confident of demand. Reason: the Wisconsin inventory tax is 5%, which would virtually wipe out profit on B&M products still in stock by the end of the month. (Wholesale profit on B&M beans is 5 to 7%.)

Yet to be seen, however, at presstime was whether wholesalers would continue their heavily increased ordering during the second half of April as the tax deadline drew near.

Will Burnham & Morrill go into television heavily for the first time on the basis of Green Bay test results thus far?

Northgraves had this answer for SPONSOR: "When the time for 1956 planning rolls around, we would be most remiss if we didn't give television heavy consideration. There are many other markets corresponding in general to this test area as far as our sales position is concerned

TEST IN A NUT-SHELL

PRODUCTS: B&M beans and brown bread

AGENCY: BBDO, Boston

MARKET: 100-mile zone around Green Bay, Wis.

MEDIA USED: television only

PAST ADVERTISING: almost none in area

SUCCESS YARDSTICK: sales, increased distribution

BUDGET: \$12,500

DURATION: six months

SCHEDULE: 6-min annets wkly, most in afternoon

12,000

11,000

10,000

9,000

8,000

7,000

6,000

5,000

4,000

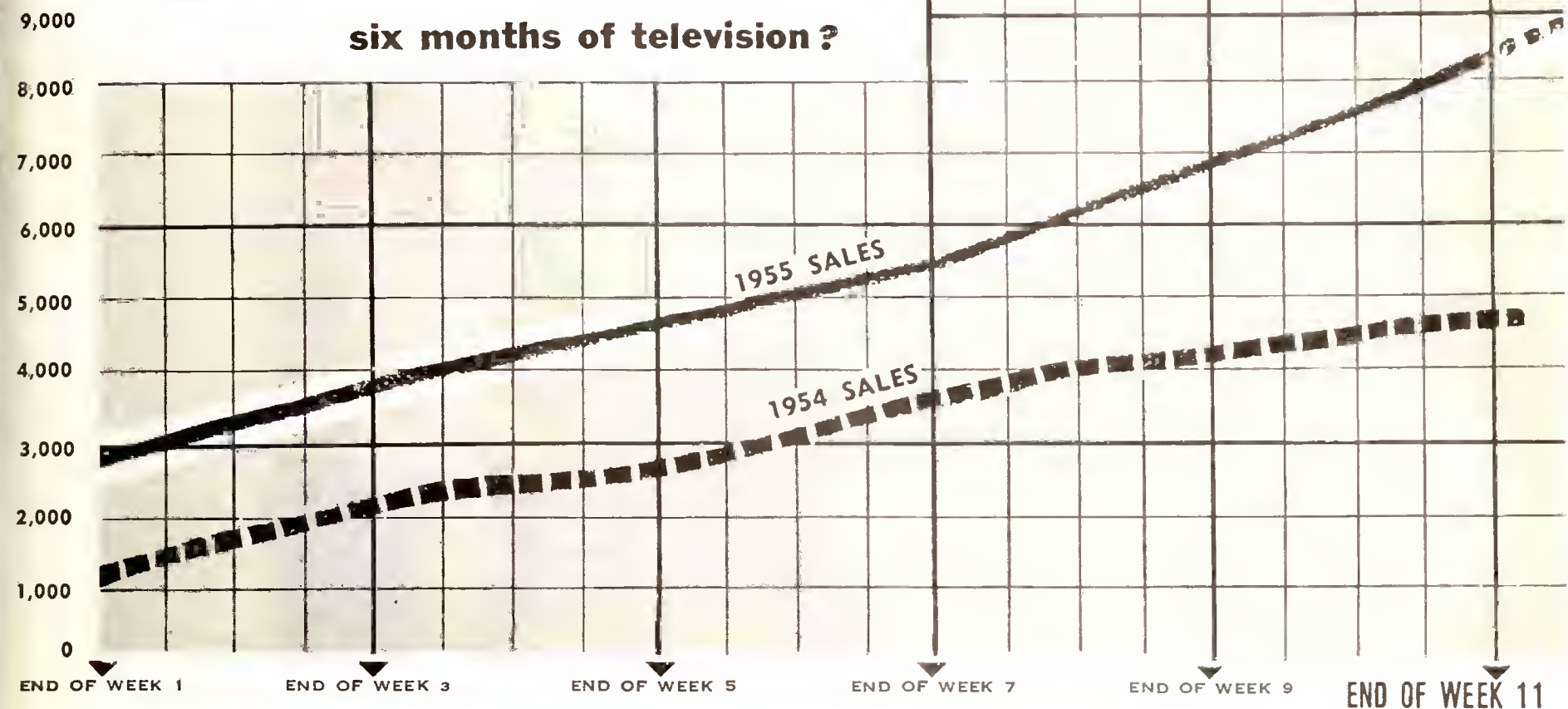
3,000

2,000

1,000

0

Where will sales be after six months of television?



which might respond to a similar campaign."

Unlike most advertising managers who cannot be sure just what is increasing sales because they employ several media, Northgraves is able to isolate results in the Green Bay test. Only television is being used as compared with last year when there was no real advertising effort in the market.

Northgraves attributes the success of the campaign to the copy approach as well as the medium. He said: "WBAY-TV deserves a lot of credit for taking the copy platform we provided and working it into commercials given in the style of local talent. It's proved to us that careful descriptive copy can be engineered into a comparatively short announcement."

Here are some excerpts from copy on the air currently:

"Hi there, I'm Cap'n Hal; and you know, you'll always find something good to eat in your cupboard when you've got a supply of B&M Brick Oven Baked Beans on hand. . .

"You see, B&M Brick Oven Baked Beans are made from a recipe generations old. It calls for choice beans, pork and rich molasses sauce baked together in open bean pots all day long to golden brown perfection. . .

"Here's a real Yankee dinner . . . B&M Brick Oven Baked Beans and brown bread. Serve them soon but make sure you get the genuine B&M brand. Look for the orange and blue label and the oval trademark with the letters B&M!"

Northgraves points to the full story of how B&M beans are prepared as a vital factor in convincing the housewife that there's a reason she should pay considerably more for oven-baked beans than for the can-cooked variety. He feels that description of the product label and trademark is equally important to make sure the housewife doesn't end up picking some other variety of oven-baked beans off the shelf. ★ ★ ★

11 TH WEEK OF B&M 26-WEEK TV TEST

This is the week-by-week inside report of what happens to a previously unadvertised product in a weak market when only one medium is used to stimulate sales

Results: Sales for all B&M test products in the Green Bay area totaled 1,644 dozen cans during the first half of April. In the same period last year sales were only 350 dozen cans. This 370% increase was accomplished despite imminence of a 5% tax on inventories which causes wholesalers to slow down in ordering unless they are confident the product will move off their shelves quickly.

Distribution: While distribution of brown bread particularly has increased, one major local chain still refuses to stock B&M beans. Krambo, which has 30 stores, still says it has enough varieties of beans on its shelves without adding B&M. It has its own private label brand of oven-baked beans. But Otto L. Kuchn, B&M's broker in the territory, still hopes to crack Krambo after the chain has had a better chance to observe how television has built demand for the B&M line.

Yes, there is a time buying machine

This satire on a machine that buys time was written by SRA's

Tom Flanagan. His inspiration: a recent "Timebuyers at Work" column

We quote herewith from a statement by William B. Kroske, of Ketchum, MacLeod & Grove, Pittsburgh, in SPONSOR (Timebuyers at work):

"Incidentally, I hear tell of buyers in New York buying by machine. It's inconceivable to me that a buyer could feed coverage,

rating and cost info into a machine and come up with an intelligent buying decision."

Yes, Bill, you can feed coverage, rating and cost info into a machine, as well as availabilities, and come up with an intelligent buying decision. Doubts that a machine can accom-

plish such things only reflect the skepticism of a skeptical age.

The telephone company has been using machines that make decisions for 30 years. General Electric engineers assure us that "We shall soon have machines that sense, feel and count (computers) capable of logical decisions."

So you see, Bill, time buying machines can make intelligent buying decisions, and they exist just as sure as the idea of a flying machine did exist in the minds of the Wright Brothers; just as sure as the current generation of boys know that we will have a space moon, space ships and trips to the planets.

So, Bill, you and the other timebuyers will have the stimulating experience of moving into new fields of agency work: because, Bill, 10 years from now it is quite true that the only people employed may be truck drivers and advertising men. Automation and cybernetics will do all the rest of our work for us.

I carried to Oklahoma City recently, at a meeting of the Southwestern Advertising Agencies Association, the big news about the advertising copy-writing machine that is now producing good, normal \$90 a week copy, and is expected to produce good \$120 a week copy when transistors are perfected and available.

At the Radio Round-Up of the salesmen and executives of our members early in March, I described the workings of this time buying machine, including the fact that there is a rejection slot for inadequate and grossly incomplete radio audience ratings. The machine will not even consider them. Of course the machine also will give no consideration to local cut-rates for national advertisers.

I think the consensus on Madison Avenue is that many timebuyers will go into the research department to do

(Please turn to page 84)

Time buying robot gets facts at one end, turns out orders at other. Tom Flanagan says machine will automatically reject inadequate ratings, but can't be taken out to luncheons

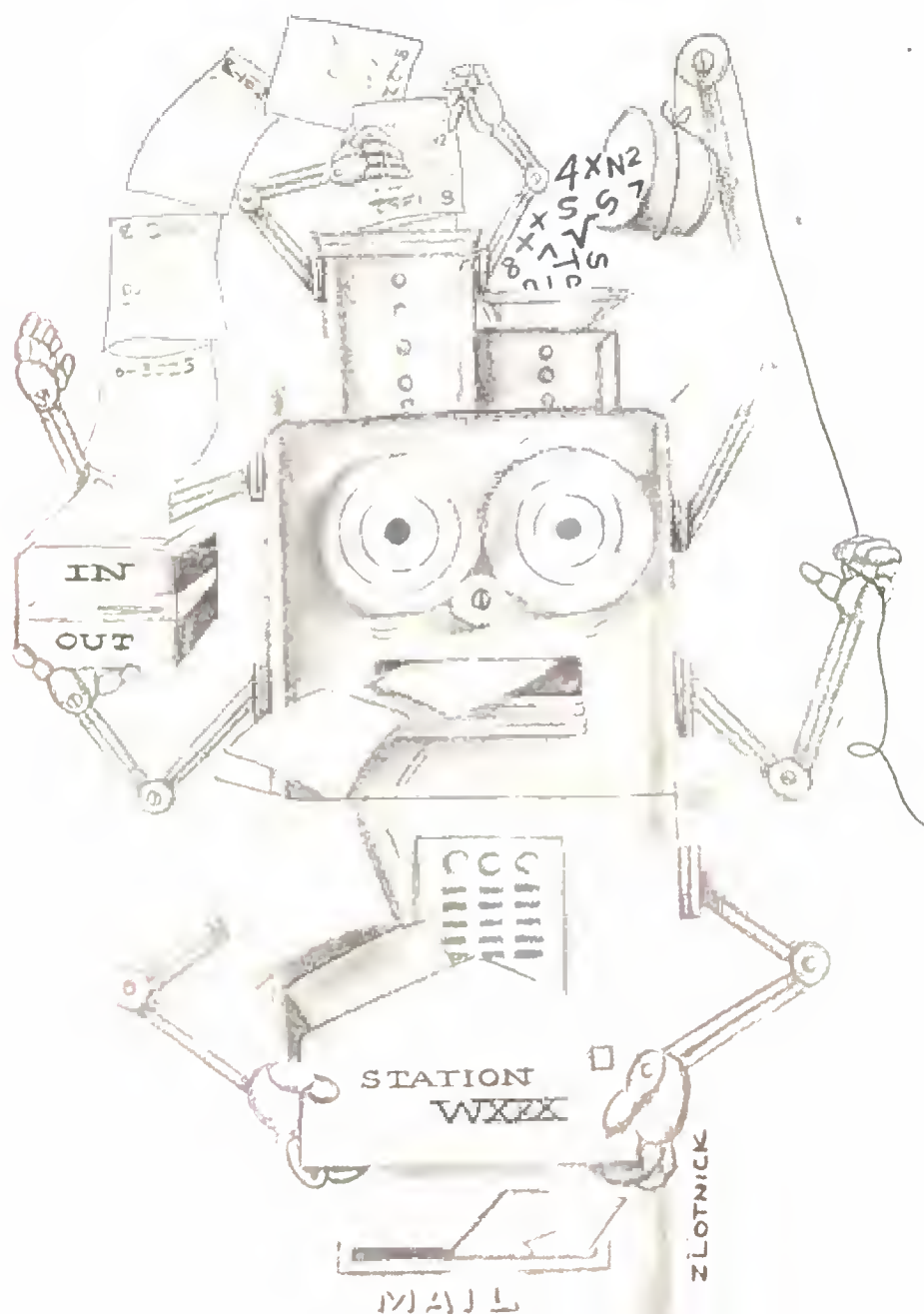


TABLE CONVERTS FILM FOOTAGE TO TIME OR VICE VERSA

FOOTAGE TO TIME				FOOTAGE TO TIME				TIME TO FOOTAGE in 35mm. . . . in 16mm							
in 35mm				in 16mm											
	Minutes	Seconds	Tenths of seconds		Minutes	Seconds	Tenths of seconds	Minutes	Seconds	Tenths of seconds	Feet	Frames	Feet	Frames	
1/2	00	00	.33	1/2	00	00	.80	00	00	.33		8		8	
1	00	00	.67	1	00	01	.67	00	00	.50		12		12	
2	00	01	.33	2	00	03	.33	00	00	.67		16		16	
3	00	02	.00	3	00	05	.00	00	01	.00	1	8		24	
4	00	02	.67	4	00	06	.67	00	02	.00	3	0	1	8	
5	00	03	.33	5	00	08	.33	00	03	.00	4	8	1	32	
6	00	04	.00	6	00	10	.00	00	04	.00	6	0	2	16	
7	00	04	.67	7	00	11	.67	00	05	.00	7	8	3	0	
8	00	.05	.33	8	00	13	.33	00	06	.00	9	0	3	24	
9	00	06	.00	9	00	15	.00	00	07	.00	10	8	4	8	
10	00	06	.67	10	00	16	.67	00	08	.00	12	0	4	32	
20	00	13	.33	20	00	33	.33	00	09	.00	13	8	5	16	
30	00	20	.00	30	00	50	.00	00	10	.00	15	0	6	0	
40	00	26	.67	40	01	06	.67	00	20	.00	30	0	12	0	
50	00	33	.33	50	01	23	.33	00	30	.00	45	0	18	0	
60	00	40	.00	60	01	40	.00	00	40	.00	60	0	24	0	
70	00	46	.67	70	01	56	.67	00	50	.00	75	0	30	0	
80	00	53	.33	80	02	13	.33	01	00	.00	90	0	36	0	
90	01	00	.00	90	02	30	.00	02	00	.00	180	0	72	0	
100	01	06	.67	100	02	46	.67	03	00	.00	270	0	108	0	
200	02	13	.33	200	05	33	.33	04	00	.00	360	0	144	0	
500	05	33	.33	500	13	53	.33	05	00	.00	450	0	180	0	
600	06	40	.00	600	16	40	.00	06	00	.00	540	0	216	0	
700	07	46	.67	700	19	26	.67	07	00	.00	630	0	252	0	
800	08	53	.33	800	22	13	.33	08	00	.00	720	0	288	0	
900	10	00	.00	900	25	00	.00	09	00	.00	810	0	324	0	
1000	11	06	.67	1000	27	46	.67	10	00	.00	900	0	360	0	
2000	22	13	.33	2000	55	33	.33	20	00	.00	1800	0	720	0	
3000	33	20	.00					30	00	.00	2700	0	1080	0	

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How to convert film feet to time

Chart simplifies task for busy television, admen, producers, editors

“What’s the running time on the air of 147 feet of 35 mm. film?”

“How many feet of 16 mm. film are there in a 10-second tv ‘I.D.’?”

You can solve time-and-footage problems like these with a stop watch and a tape measure—if you’ve got plenty of time on your hands.

But a quicker and easier way appears above in the form of the conversion table prepared by Screen Gems Technical Director Peter Keane for use

by tv film men. It’s based on standard rate of film travel.

Although invaluable to tv film editors, the chart is not for them alone. Account men, copywriters, producers, timebuyers, ad managers—all may face the problem of computing the correct length or running time of tv films.

Here’s how it works: To convert odd chunks of 35 or 16 mm. film into time, accurate within a third of a second, break the film length down into

the lengths shown in the tables (thousands, then hundreds, then multiples of 10, then single feet) and add up the times to get an answer. A 35mm. film 2,647 feet long breaks down to 1,800 feet (20 min.), 810 feet (9 min.), 30 feet (20 sec.) and 7 feet (5 sec.). Total: 29 minutes and 25 seconds.

To convert time into footage, the process is merely reversed. Add the footage counts for the nearest number of whole minutes, then seconds. ★ ★ ★

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film program

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 March 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS	
				N.Y.	L.A.	Boston	Mnpls.	S. Fran	Atlanta	Chicago	Detroit	Seattle- Tacoma	Wash.	Balt.	Buffa
1	1	I Led Three Lives, Ziv (D)	21.9	6.1 wabc-tv 10:00pm	14.8 kttv 8:30pm	27.0 wnac-tv 7:00pm	23.0 kstp-tv 9:30pm	20.0 kron-tv 10:30pm	15.7 wsb-tv 10:30pm	13.2 wgn-tv 9:30pm	11.3 wjhb-tv 10:30pm	15.4 ktnt-tv 7:00pm	20.3 wre-tv 10:30pm	14.5 wbal-tv 10:30pm	31.2 wben-tv 9:30pm
2		Waterfront, MCA, Roland Reed (A)	20.2	6.8 wabd 7:30pm	19.5 kttv 7:30pm		2.7 keyd-tv 7:00pm	20.3 kron-tv 8:30pm	12.3 waga-tv 7:00pm		15.3 wxyz-tv 7:00pm	22.7 komo-tv 8:30pm	21.7 wton-tv 9:30pm	25.0 wmar-tv 9:30pm	24.0 wgr-tv 7:00pm
3	2	Cisco Kid, Ziv (W)	20.1		13.2 kttv 6:30pm	12.5 wnac-tv 6:00pm	22.3 weco-tv 4:30pm	20.7 kron-tv 6:30pm	13.2 waga-tv 7:00pm	22.7 wbkb 5:00pm	23.0 wxyz-tv 6:30pm	18.4 komo-tv 7:00pm		21.7 wbal-tv 7:00pm	20.2 wben-tv 7:00pm
3	5	Favorite Story, Ziv (D)	20.1			0.7 wjat-tv 10:00pm	19.5 weco-tv 9:00pm	9.4 kron-tv 7:00pm	19.5 waga-tv 7:00pm		6.3 wjhb-tv 7:00pm	18.0 king-tv 8:00pm			
3	3	Mr. District Attorney, Ziv (A)	20.1	5.6 wabc-tv 10:30pm	11.0 knxt 10:00pm	20.0 wnac-tv 10:30pm	17.5 kstp-tv 7:30pm	19.3 kron-tv 10:30pm	22.4 wsb-tv 7:00pm	12.5 wbkb 9:30pm	15.0 wwj-tv 10:30pm	22.4 king-tv 9:00pm	10.7 wmal-tv 10:00pm	15.0 wbal-tv 10:30pm	24.5 wgr-tv 7:00pm
6	5	Badge 714, NBC Film (D)	20.0	7.8 wor-tv 9:00pm	16.9 kttv 7:30pm	19.7 wnac-tv 6:30pm	24.7 kstp-tv 9:30pm	27.2 kpix 9:00pm	14.7 wlv-a 9:30pm	16.9 wgn-tv 8:00pm	14.3 wxyz-tv 7:00pm	24.4 king-tv 9:30pm	17.0 wre-tv 7:00pm	11.4 wbal-tv 10:30pm	21.2 wgr-tv 7:00pm
7	7	Superman, Flamingo, R. Maxwell (K)	19.7	12.0 wrea-tv 6:00pm	12.0 kttv 7:00pm	16.7 wnac-tv 6:30pm	11.7 wmin 11:30am	20.0 kgo-tv 6:30pm	26.0 wsb-tv 7:00pm	19.2 wbkb 5:00pm	26.7 wxyz-tv 6:30pm	9.6 king-tv 6:00pm	18.0 wre-tv 7:00pm	22.7 wbal-tv 7:00pm	26.3 wben-tv 7:00pm
8	8	Annie Oakley, CBS Film, Flying A (W)	19.4	13.4 wchs-tv 5:30pm	18.2 kttv 7:00pm	15.7 wbz-tv 6:00pm		14.7 kgo-tv 6:30pm		20.7 wbkb 2:00pm	17.9 wxyz-tv 4:30pm	25.8 king-tv 6:00pm	10.3 wttr 7:00pm	30.7 wbal-tv 5:30pm	
9	8	Liberace, Guild Films (Mu.)	18.7	5.1 wplx 6:30pm	8.0 kttv 8:30pm	16.2 wbz-tv 3:00pm	17.5 weco-tv 7:00pm	26.7 kplx 9:30pm	4.4 wlv-a 8:00pm	9.5 wgn-tv 9:30pm	8.0 wwj-tv 6:30pm	24.0 king-tv 8:30pm	8.3 wttr 9:00pm	12.0 wbal-tv 7:00pm	25.7 wgr-tv 6:30pm
10		Stories of the Century, Hollywood TV (W)	17.9		14.0 kttv 9:00pm	16.3 wnac-tv 6:00pm	17.3 wton-tv 5:00pm	1.0 korr-tv 7:00pm	15.0 wsb-tv 11:00pm			18.0 king-tv 9:30pm	9.3 wtop-tv 7:00pm		
Rank now	Past rank	Top 10 shows in 4 to 9 markets	Average rating	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS	
				N.Y.	L.A.	Boston	Mnpls.	S. Fran	Atlanta	Chicago	Detroit	Seattle- Tacoma	Wash.	Balt.	Buffa
1	6	Passport to Danger, ABC Film, Hal Roach (A)	21.7		7.5 keop 8:00pm		11.5 keyd-tv 7:30pm	14.3 kron-tv 10:30pm				11.3 wxyz-tv 10:00pm			
2	1	Life of Riley, NBC Film, Tom McKnight (C)	19.1		13.0 kttv 8:00pm		17.9 kstp-tv 6:00pm	18.3 kgo-tv 7:00pm		16.2 wgn-tv 9:00pm		30.6 king-tv 7:30pm			
3		Foreign Intrigue, Sheldon Reynolds (A)	18.2	3.3 wabc-tv 10:30pm	9.8 krea 10:00pm	22.7 wbz-tv 10:30pm							15.3 wtop-tv 7:00pm		
3	3	Gene Autry, CBS Film (W)	18.2		9.8 knxt 7:00pm	19.5 wnac-tv 6:00pm				18.0 wbbm-tv 5:30pm		26.9 king-tv 6:00pm			
5	4	The Whistler, CBS Film, Joel Malone (M)	16.6		12.3 kttv 10:00pm	12.7 wbz-tv 11:00pm		24.0 kron-tv 10:30pm				20.4 king-tv 10:00pm		12.7 wmar-tv 11:00pm	
6	5	Kit Carson, MCA, Revue Prod. (W)	15.9	8.7 wrea-tv 6:00pm	9.3 kttv 5:30pm				13.7 wlv-a 6:00pm					14.2 wbal-tv 6:00pm	
7	8	The Falcon, NBC Film (D)	11.7		10.2 knxt 10:30pm		5.5 keyd-tv 7:00pm					5.5 king-tv 9:30pm	15.7 king-tv 9:00pm	13.0 wtop-tv 10:30pm	8.2 waam 10:30pm
8		Doug Fairbanks Presents, Interstate TV (D)	11.3	20.1 wabd 10:30pm	10.3 krea 10:30pm		12.2 kstp-tv 10:30pm					14.6 ktnt-tv 10:30pm			
9		Mayor of the Town, MCA, G.-K., R.-G. (C)	13.3				6.0 keyd-tv 7:30pm		12.5 wsb-tv 3:30pm	18.5 wmbq 10:00pm	14.3 wwj-tv 7:00pm				
10		Man Behind Badge, MCA, B. Prockter (Doc.)	12.9	7.3 wchs-tv 6:30pm	10.6 kttv 8:30pm						9.2 wjhb-tv 10:30pm		5.7 wmal-tv 10:30pm		22.9 wgr-tv 10:30pm

See type symbol: (A) adventure, (C) comedy, (D) drama; (Doc) documentary, (K) kids; (M) mystery; (Mu) musical; (W) Western. Films listed are syndicated, half hour length. *Rank in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7

March. While network shows are fairly stable from one month to another in the market, which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Rank to last month's chart. If blank, show was not rated at all in last chart or was in other market.

film shows

ally made for tv

3-STATION MARKETS				2-STATION MARKETS			
Columbus	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
20.7	19.7	15.3	19.9	22.0	55.0	26.3	47.3
wbns-tv 9:30pm	wtmj-tv 10:30pm	wcau-tv 7:00pm	ksd-tv 10:00pm	wabt 9:30pm	wbtv 9:30pm	whio-tv 9:00pm	wdsu-tv 9:30pm
20.0	18.0	15.7		18.5	53.5	24.5	34.5
wbns-tv 7:00pm	wlix 8:30pm	wcau-tv 5:30pm		wbre-tv 10:00pm	wbtv 9:30pm	whio-tv 7:00pm	wdsu-tv 10:30pm
12.2	24.4		19.0				34.5
wlv-c 6:00pm	wtmj-tv 5:30pm		ksd-tv 5:00pm				wdsu-tv 5:30pm
19.7		7.5		56.5		52.8	
wbns-tv 10:00pm		wptz 11:00pm		wbtv 9:30pm		wdsu-tv 9:30pm	
22.4	20.7	13.5	22.9	23.0	58.0	19.0	29.0
wlv-c 10:30pm	wtmj-tv 10:30pm	wptz 10:30pm	ksd-tv 10:00pm	wbre-tv 9:30pm	wbtv 8:00pm	wlv-d 10:30pm	wdsu-tv 10:30pm
20.2	8.2	19.5	28.2	29.0	45.3	18.3	
wlv-c 7:00pm	wtw 8:30pm	wcau-tv 7:00pm	ksd-tv 9:30pm	wbre-tv 9:30pm	wbtv 10:00pm	wlv-d 7:00pm	
20.0	12.3	20.0	23.3	28.5	37.0	15.0	32.0
wbns-tv 6:00pm	wtw 6:30pm	wcau-tv 7:00pm	ksd-tv 6:00pm	wabt 6:00pm	wbtv 5:30pm	wlv-d 6:00pm	wdsu-tv 5:00pm
15.7	13.5		14.4		37.3		30.5
wtn 6:30pm	wtw 5:00pm		ksd-tv 12:30pm		wbtv 2:00pm		wdsu-tv 12:00n
20.4	34.9	10.7	19.4	24.0		25.8	55.5
wbns-tv 7:00pm	wtmj-tv 8:00pm	wptz 11:00pm	ksd-tv 10:00pm	wabt 9:00pm		whio-tv 7:30pm	wdsu-tv 9:30pm
14.3	14.0		31.7				46.0
wbns-tv 6:00pm	wlix 10:00pm		ksd-tv 9:30pm				wdsu-tv 5:30pm
	11.9			56.5		42.5	
	kwk-tv 10:30pm			wbtv 8:00pm		wdsu-tv 5:00pm	
18.7							
wlix 8:00pm							
8.5	15.3			50.0			
wtw 9:30pm	wcau-tv 7:00pm			wbtv 9:30pm			
				16.8			
				whio-tv 7:00pm			
				17.0			
				wdsu-tv 11:30pm			
28.0				21.3			
wtmj-tv 5:00pm				wlv-d 6:00pm			
11.9	19.4			43.0			
wptz 10:30pm	kwk-tv 10:00pm			wdsu-tv 10:00pm			
15.8	12.5						
wptz 10:30pm	ksd-tv 10:30pm						
13.7				20.8			
wcau-tv 10:30pm				wbre-tv 9:30pm			

Classification as to number of stations in market is Pulse's own. determines number by measuring which stations are actually re- y homes in the metropolitan area of a given market even though itself may be outside metropolitan area of the market.

QUALITY
IS OUR BUSINESS

For COMPLETE
FILM PROCESSING

in the EAST...

it's

MOVIELAB

Now
Celebrating
our 25th
ANNIVERSARY

ROUND The CLOCK SERVICES

Negative Developing

First Print Department

Ultra Violet and
Flash Patch Printing

16 mm and 35mm
Release Printing

Title Department

45 Cutting and
Editing Rooms

Rainbow Labs

for color it's

MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. Judson 6-0360

SPOTLIGHT

*out of
the
NBC-TV
Spectacular
comes*

**RESERVE THESE
IMPORTANT SELLING DATES :**

September 11	Premiere
October 9	Fall Season
November 6	Pre-Thanksgiving
December 4	Pre-Christmas
January 1	New Year's Day and Winter Travel
January 29	Cold Weather Items
February 26	Pre-Spring, Lent
March 25	Pre-Easter
April 15	Spring Items
May 6	Pre-Mother's Day
June 10	Pre-Father's Day and Graduation
July 8	Summer Season
August 5	Summer Travel
September 2	Back to School



OLOR

COLOR

Now for the first time the excitement and power of the Spectaculars is within the budget of any national advertiser!

COLOR SPREAD, a new series of 90-minute color extravaganzas, will be introduced this fall and will be sold on a participation basis. It will be seen in the primest of prime evening time, 7:30-9:00 PM, NYT, approximately every fourth Sunday.

SPECTACULAR SCHEDULE: On **COLOR SPREAD** you will be able to place a full 90-second commercial immediately before every major merchandising event throughout the year. Note the key dates at the left, buy as many participations as you need—on the dates you need them most.

SPECTACULAR AUDIENCE: Based on the performance of the NBC Spectaculars this past season, an audience of over 30,000,000 viewers is expected for every **COLOR SPREAD** commercial.

SPECTACULAR SALES IMPACT: The Sunbeam Corporation reports that more than a million Sunbeam Fryers have been sold, at \$25 each, following its commercials on NBC-TV's Spectaculars. **COLOR SPREAD** is something that your salesmen can crow about. Its gigantic nation-wide promotion and publicity can be merchandised to the hilt.

Call your NBC representative while choice selling dates are still available.

exciting things are happening on

SPREAD



TELEVISION

LAUNDRY SERVICE

SPONSOR: Pilgrim Laundry

AGENCY: Direct

CAPSULE CASE HISTORY: *The Pilgrim Laundry people did not feel their new "Fluff and Fold" service was gaining public acceptance, although they were advertising. They decided to try radio. Tom Brooks, a WSAZ morning personality, toured their main office and plant to acquaint himself with the "Fluff and Fold" operation. A six week campaign of 22 announcements each week, attributed by Brooks, so increased business that the announcements had to be switched to another service. The weekly cost of the campaign was \$92.84.*

WSAZ, Huntington, W. Va.

PROGRAM: Announcements



TOURS

SPONSOR: Olsen Travel Organization

AGENCY: Gencliff-Breslich, Chi.

CAPSULE CASE HISTORY: *Harvey Olsen, to boost his travel organization's all-expense tours to Europe, sponsored a 10-minute classical d.j. show. The show is m.c'd by Norman Ross, Jr., who formerly conducted tours for Olsen, and is on Saturday mornings. This was Olsen's first venture in radio. During the first week, mail inquiries credited to the program brought in estimated business of over \$81,000. The cost of the program is \$350 per week.*

WMAQ, Chicago

PROGRAM: Classical records

PLUMBING

SPONSOR: Montoya Bros. Plumbing Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The Montoya Bros. Plumbing Co. says: "When we took advertising with Jose Gallegos we were sure we would get good results, because of his large listening audience and sales ability." They do no other advertising. "However," they state, "We didn't expect anything like the response we have received."*

After the first eight one-minute announcements on his program, and as a direct result of this advertising, they sold \$30,000 worth of plumbing and construction, with orders still coming in. Each announcement costs \$3.30.

KABO, Albuquerque, N. M.

PROGRAM: Jose Gallegos

DRY CLEANING

SPONSOR: Henderson's Cleaners & Dyers

AGENCY: Direct

CAPSULE CASE HISTORY: *In keeping with the Canadian government's theme "have your spring work done in the slack winter months and aid unemployment," Henderson's cleaners ran a campaign in March for the cleaning and sterilization of pillows. A weekend "package" of six 30-second announcements and six 15-second flashes on a Sunday, Monday and Tuesday doubled the "pillow" business. For an expenditure of \$25.00 the sponsor took in \$95.00 in pillows alone, and the majority of orders were accompanied by dry cleaning business.*

CKOV, Kelowna, B. C., Canada

PROGRAM: Announcements

EMPLOYMENT

SPONSOR: Nat'l Employment Information Service

AGENCY: Max Walter Adv.

CAPSULE CASE HISTORY: *The sponsor used six announcements, one each day, on the WING Dave Jacobs Hill Billy Show to invite phone call or letter inquiries from potential employers and employees. The show is on from 5:05 to 6 p.m. These announcements alone brought 484 phone calls and letter replies. The cost for each announcement was \$15 or a total of \$90.*

WING, Dayton, Ohio

PROGRAM: Dave Jacobs Hill Billy Show, announcements

CARS

SPONSOR: Johnston Motors

AGENCY: Direct

CAPSULE CASE HISTORY: *This Plymouth Dealer bought CKWX's "New Car Package," consisting of 21 one-minute announcements, 15 eight-second I.D.'s and a 30-minute "on the spot" broadcast from the dealer's showroom. The campaign ran one week. No other advertising was used. All the new cars in stock—33—were sold. Additional orders and an excellent list of future prospects was also gained. The total cost was \$550; resulting sales volume about \$83,000.*

CKWX, Vancouver

PROGRAM: Announcements

MEAT

SPONSOR: Hunk & Chunk Slaughter House

AGENCY: Direct

CAPSULE CASE HISTORY: *A WSPD salesman was trying to increase the Hunk and Chunk schedule of 16 announcements per week on Thursday, Friday and Saturday. The salesman was told the company wasn't even sure the announcements they had were doing any good. That weekend, without the client's knowledge, the salesman cancelled all 16 announcements. The following Monday the client reported he was sure the announcements weren't doing any good because his Friday and Saturday sales were \$1,500 less than they'd been the week end before. Now the client is convinced of the power of its schedule which costs \$160 weekly.*

WSPD, Toledo

PROGRAM: Announcements

WDAY WINS— HANDS DOWN!

PREFERRED 32 TO 1
IN RURAL SURVEY

THE CITY FAVORITE, TOO!

November, 1954, Hoopers for Fargo-Moorhead show that WDAY gets more than three times as many day-time listeners as the next station!

WDAY—91.7%

STATION A—2.8%

STATION B—1.5%

STATION C—1.0%

A Rural Radio Survey of the Red River Valley Area was recently completed by the Northwest Audit Company of Fargo. A double postcard was mailed to 3,200 families living in the 41 counties within 150 miles of Fargo, in all directions.

Out of the 1681 replies, the amazing total of 1541 said that their families listened to *WDAY* most! That's 91.7% . . . and there were 25 stations mentioned in the survey! *WDAY* was the choice over the second-best station 32 to 1 . . . and 11 to 1 over all other stations combined.

Let a Free & Peters Colonel give you the break-down on these staggering facts, or write us if you wish.

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC., *Exclusive National Representatives*





GOOD . . . advertising

always pays in the

**RICH, GROWING
NORTH CAROLINA
MARKET**

BETTER . . . coverage

than ever before is yours with

RADIO in the

**15-county
Winston-Salem
NORTH CAROLINA
Market**

BEST . . . buy morning,

afternoon and evening is



Represented by
HEADLEY-REED CO.

New developments on **SPONSOR** stories



See: Kids and animals on tv

Issue: 3 November 1952, page 30

Subject: Handling animals on television

The man who's probably booked more animal and circus acts than any other agent, George A. Hamid, has a reassuring word for the adman who's concerned about handling circus acts on a show.

"Last summer," says Hamid, "we flew out a plane-load of a dozen roaring lions that were featured at the Atlantic City Steel Pier to play a tv show on the West Coast the following day. Very rarely does an act fail to show up on time. Circus performers are real troupers and will go through fire and water to make an engagement."

Circus talent, like sports promoters, have sometimes worried about their box office after they appear on television. But Hamid contends tv stimulates interest in a circus act. Many fairs and amusement parks, he says, book talent sight unseen once they're assured the talent have tv credits.



See: Spanish-language market trends

Issue: 9 August 1954, page 26

Subject: How advertisers use Spanish broadcasting

The theory that the best way to sell foreign-language groups is in their own language is proving out on television as well as radio. XEJ-TV, located in Ciudad Juarez, which is just outside El Paso, has been selling successfully to the 130,000 Mexican-Americans who live in and around El Paso.

Two announcements on the station recently helped sell \$500 worth of Bexel vitamins in two drug stores followed up by a fast reorder of \$500 worth of additional vitamins.

The border station programs entirely in Spanish, using local features plus U. S. film shows with Spanish-language soundtracks. Among the syndicated film shows in Spanish on the station are Ziv Tv's *Cisco Kid* and ABC Film Division's *Public Defender*. ★ ★ ★

XEJ-TV uses Spanish language programs to sell to Mexican-Americans in El Paso



THE ONLY COMPLETE COVERAGE

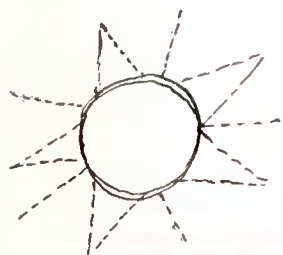


OF THIS VITAL MARKET AREA

Population 900,000

Retail sales \$750,000,000

Effective buying income
\$1,000,000,000



131,990

TV
Homes

TELEVISION
Magazine
May 1, 55

over
200
hours
Network
Commercial
Programs
per month

Channel
6
100,000
watts

CBS
Inter
connected
—
ABC
DuMONT

MAXIMUM POWER MINIMUM COST

The only maximum
power station between
Memphis & Dallas

KCMC-TV

Represented by
VENARD, RINTOUL & McCONNELL
WALTER M. WINDSOR, General Manager

Tops in
Texarkana
Shreveport
and the
ARK-LA-TEX



*Decision-makers with
number one sellers are*

SOLD



left to right: Robert M. Gray—Advertising and Sales Promotion Manager, Esso Standard Oil Co. Robert T. Howard—Radio Salesman, NBC Spot Sales. Robert H. Jones—V. Pres., Account Executive, Marschalk & Pratt. Vernon G. Carrier—Assistant Advertising and Sales Promotion Manager, Esso Standard Oil Co. George E. Pamental—TV Salesman, NBC Spot Sales. Wallace L. Rusher—Section Head, Radio and Television, Esso Standard Oil Co. Curt A. Peterson—V. Pres., Radio-TV Director, Marschalk & Pratt.

Candid Photo by Robert Frank

ON SPOT



*Esso and the Marschalk
& Pratt Division of
McCann-Erickson are
Sold On Spot as a basic
advertising medium!*

Esso—first in sales in the area where its products are sold—was a pioneer in Spot broadcasting. This is “The Esso Reporter’s” 20th year on the air—a testimonial to the value of Spot advertising. Spot Radio and TV’s total flexibility allows Esso to:

Change Copy To Fit Weather! Esso gears sales messages to changing *local* driving conditions. They’re on the air with a pitch for Spring change-overs the day the first robin hits town, and they sell anti-freeze hours before a cold snap comes.

Pre-select Audience! Esso’s heavy schedule of news programs reaches predominantly male audiences—the people who buy most of the automotive products.

Sell To Drivers! Spot Radio does the extra job of reaching drivers while they are approaching Esso Service Stations.

These Spot advantages can help you sell *your* product, too. Ask your advertising agency or an NBC Spot Sales Representative.

More and more advertisers are Sold on Spot, because more of their customers are Sold on Spot . . . and some Spots are better than others.

representing **TELEVISION STATIONS:**

WNBK Cleveland **KPTV** Portland, Ore. **WAVE-TV** Louisville
WRGB Schenectady-Albany-Tray **KONA-TV** Honolulu, Hawaii
WRCA-TV New York **WNBQ** Chicago **KRCA** Los Angeles
KSD-TV St. Louis **WRC-TV** Washington, D. C.

representing **RADIO STATIONS:**


KSD St. Louis **WRC** Washington, D. C. **WTAM** Cleveland
WAVE Louisville **KGU** Honolulu, Hawaii **WRCA** New York
WMAQ Chicago **KNBC** San Francisco

and the **NBC Western Radio Network**



NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington San Francisco Los Angeles
Charlotte* Atlanta* Dallas* *Bamar Lowrance Associates



SALES STORY

Spot Sales Up
110% in first 3
Months of '55

Conversions
Pass 66%
in 14 Months

62% of UHF
Homes Devote
50% or More
Time to Ch. 36

Fulltime Operation
+ Good Programs
+ High Power = Client
& Viewer Confidence
and **SALES IMPACT!**

DEC JAN FEB MAR

NBC ABC DUMONT

WJHP-TV

Channel 36

JACKSONVILLE,
FLORIDA



agency profile

Alfred Hollender

V.p., radio-tv director
Grey Advertising, New York

"There are only two ways to carry on a conversation with Al Hollender," some of his former and current associates told SPONSOR. "One is at a lunch table, the other on roller skates."

Al Hollender's reputation for being continuously on the run may stem from his singular knack for odd timing: On Election Day 1952 he not only began working at Grey Advertising as radio-tv director but he also got married.

Since that time Grey Advertising's radio-tv billings have risen to \$7.5 million, or 33% of the 1954 total of \$23 million. Among Grey's major air clients are Doe-kin Products, Exquisite Form Bras, 5-Day Deodorant and RCA. One of Grey's most recent tv achievements—the puppet commercials in the NBC TV *Peter Pan* spectacular.

"Our purpose in buying a high-priced show is to get as close identification with the star as possible," Hollender told SPONSOR. "There's a four-to-one margin between a good and a bad buy in tv, and that margin depends upon the handling of the commercial."

The RCA commercials in the *Peter Pan* show were as closely integrated into the mood of the program as possible. The Baird Puppets, impersonating Mary Martin as Peter Pan, and Captain Hook, came out on the scene while a record from the album played Mary Martin's rendition of the show tunes. RCA sold 50,000 albums of the show within two weeks after the commercial.

"You can generally do one of two things with a tv commercial," claims Hollender. "You can satisfy your client or keep the viewers. Advertisers as a rule like to have their product mentioned as often as possible and as many sales points made as time permits. But, if you don't entertain viewers, you can't sell them—at least when you're selling products that people don't automatically like to look at."

Hollender was well-known in radio and tv circles long before he became an agencyman. From 1915 until 1952, he headed Louis G. Cowan, Inc., a packaging outfit that produced *Stop the Music* and other current radio and tv properties. In 1952 he headed the Eisenhower radio and tv campaign, helped choose its ad agencies.

Today, when not personally supervising radio-tv production at Grey, Hollender is likely to plan air strategy for agency clients. And around midnight (during the last few months at least) he can generally be found pacing up and down the Hollender apartment in Manhattan with his baby boy in his arms.

★ ★ ★

Tripped by his own line!

CLUMSY foot-work and slips of the tongue waste time and talent . . . cost money and prestige. Make sure such things don't happen on your show. Just rehearse it and shoot it—and edit. Easy, inexpensive—a big help in programming, too—when you . . .

USE EASTMAN FILM.

For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

or **W. J. GERMAN, INC.**
Agents for the sale and distribution of Eastman
Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Shoot in **COLOR** . . . it won't be long now!

SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies

Should television sell on the basis of guaranteed circulation?



STEP TOWARD DESPERATION

By W. Ward Dorrell
V.P. and Research Director
Blair-Tr, New York



Our answer to this question is a categorical "No!" We believe that instituting this policy for the sale of tv spot time is a first step toward sales desperation.

Undoubtedly this plan has been borrowed from the publication field where it has long been in use. It is relatively simple to base magazine or periodical rates on circulation as determined by the Audit Bureau of Circulation, which is supported by the industry and measures the number of copies printed and delivered to subscribers. There is no disagreement in the print field regarding this definition of circulation, but conversely there is little agreement in the television industry as to it. Is television circulation to be considered the number of tv sets in the station area? Or is it to be considered the viewing of tv programs as reported by the current syndicated audience measurement services. It is my understanding that the basis for selling guaranteed television circulation is the existing audience measurement services. If so, this measurement would compare more favorably with the concept of "readership" than "circulation."

Other reasons for our conclusion come from the practical standpoint of the station using this plan. Some of the disadvantages are:

1. It is continually necessary for the station to adjust its rates or number of spots provided to the rapidly and sometimes violently fluctuating audience measurements used as a base for the contract. Is there always agree-

ment between buyer and seller as to the service used?

2. With irregularly patterned programming, for example, baseball is not generally measured on a "per game" basis. Consequently, no accurate measurement for guaranteed circulation is possible.

3. In programming that runs 90 minutes, such as feature film programs, the tendency would be to schedule several spots each of which would be counted in the total, but probably represent the same audience.

4. Several advertisers who have large guarantees might bring product conflict problems to other "fixed" advertisers due to frequency of schedule required. It has often happened that stations having negotiated the guaranteed circulation have found that sufficiently good positions are not available for the make good.

BETTER MEASUREMENTS NEEDED

By Maxwell Ule
V.P. and Research Director
Kenyon & Eckhardt, N. Y.



Before you can establish such a thing as guaranteed tv circulation, there are three important conditions to be considered:

1. The necessity for assuring valid measurement of audience size. There are as yet no audience measurements reliable enough to back up and "guarantee" any circulations on which to base tv pricing.

2. The inherent gambling instinct of advertising and marketing people which, in broadcasting, leads them to want to take a flyer at getting a high rating show at low cost. Although we certainly have a lot of respect for peo-

ple who feel they can do better using their own judgment, the evidence clearly shows that only a few programs are really outstanding in delivering low audience costs. Until the ad people are willing to minimize their propensity for gambling and submit to the fact that they can't beat the ratings, you are going to have trouble establishing a guaranteed tv circulation.

3. Differences in the qualities of the audience, which will not be shown in audience size or cost figures. The size of the audience is not the only or even an adequate criterion for judging the value of a program. The composition of the audience and the responsiveness to the product advertised are overriding factors in making for values; until we have measurements by which to judge these values too, guaranteed circulation alone will have limited usefulness.

INTANGIBLES ARE UNMEASURABLE

By Arthur S. Pardoll
Director of Broadcast Media
Foote, Cone & Belding, N. Y.



In principle, at least, the idea of a guaranteed television audience sounds attractive. The term audience is italicized so as to distinguish it from the circulation of print media since the two are not comparable.

In order to work out guaranteed audience in a practical basis, there has to be common agreement on the research service which will provide a valid measurement. With so many rating services available today, it would be difficult to establish one which would be acceptable in most cases.

Assuming that an acceptable audience measurement service were available, what then are the possibilities of a guaranteed television audience rate card? As long as a seller's market prevails in the case of highly sought-after franchises, we cannot foresee an acceptance of the idea by many stations. Those stations which lack either network affiliation or highly popular programming may be compelled to offer time contingent upon the delivery of specific rating points.

It should be borne in mind that there are certain factors influencing audience potential over which the networks and stations have little control. Competition and package shows produced independently of networks and stations are among these. Obviously stations have very little to say about network adjacencies.

A guaranteed television audience is fraught with one serious disadvantage, namely, a tendency to overlook intangible values. In a system which involves time purchase on the basis of rating points only, this could lead to inefficient time buying. It provides an easy justification for the inexperienced time buyer and for the buyer who is figure minded.

One of the primary objectives of all media selection is to reach the largest number of prospects at the most reasonable cost. On the surface, guaranteed television audience seems to be in line with this concept. However, literal application might result in misuse. For example, the over-all audience afforded by a number of announcements on some stations may be so limited in scope that an accumulative mathematical figure could mean reaching a very small group of viewers over and over again.

ACCURATE AUDITS TOO COSTLY

By Ralph C. Robertson
V.P. and Marketing Director
Geyer Advertising, N. Y.



I am a firm believer that rates for tv time, as well as for publication space, should be related to circulation as determined by impartial audits.

However, as a long-time user of radio and television time and a former member of the Board of Directors of the Audit Bu-
(Please turn to page 96)

WBNS *wins consistently*
across the board



first choice
in the Columbus Market

20 top
pulse rated
programs
day and
night

CBS for CENTRAL OHIO

WBNS

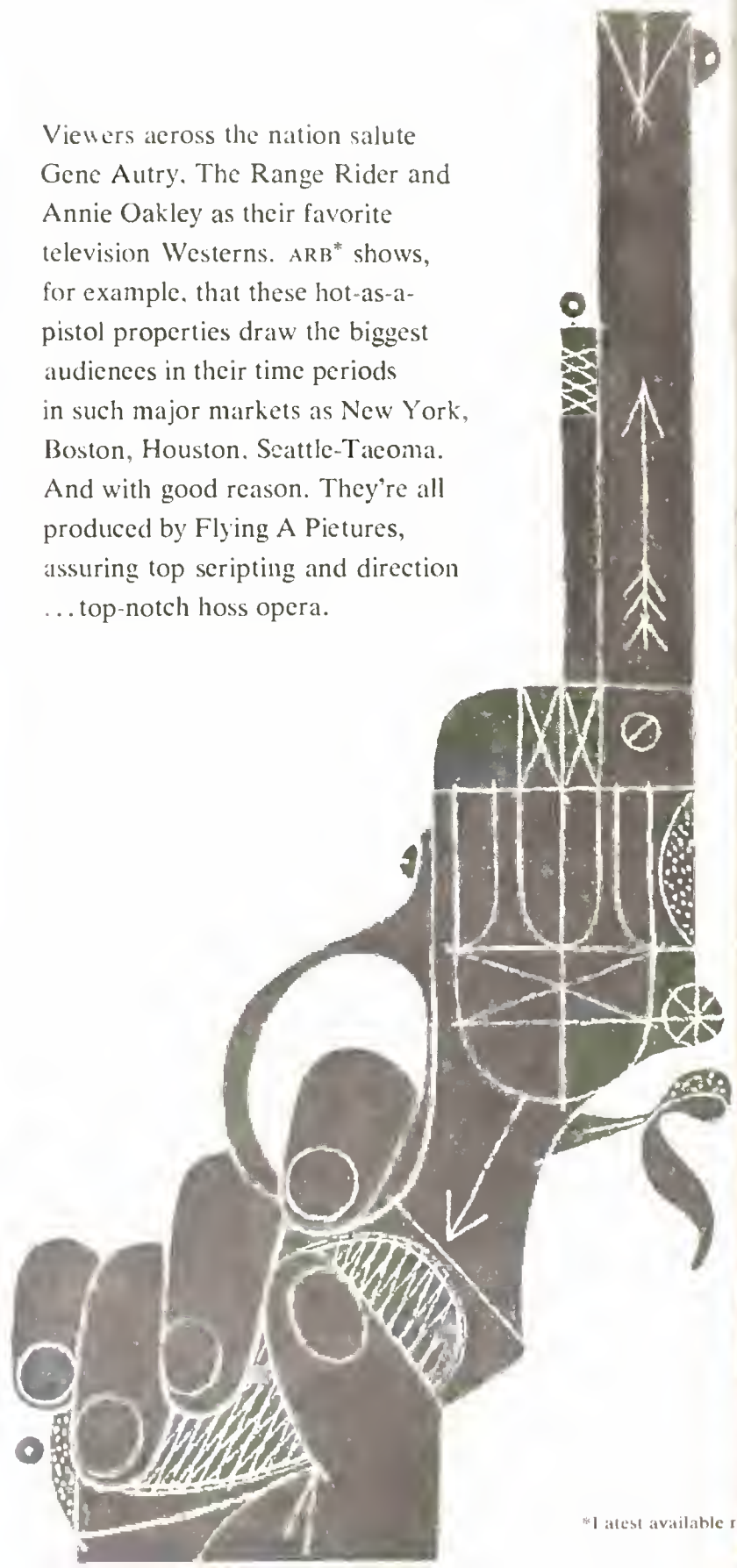
radio

COLUMBUS, OHIO

ASK
JOHN BLAIR

FOUR OF A KIND

Viewers across the nation salute Gene Autry, The Range Rider and Annie Oakley as their favorite television Westerns. ARB* shows, for example, that these hot-as-a-pistol properties draw the biggest audiences in their time periods in such major markets as New York, Boston, Houston, Seattle-Tacoma. And with good reason. They're all produced by Flying A Pictures, assuring top scripting and direction ... top-notch hoss opera.

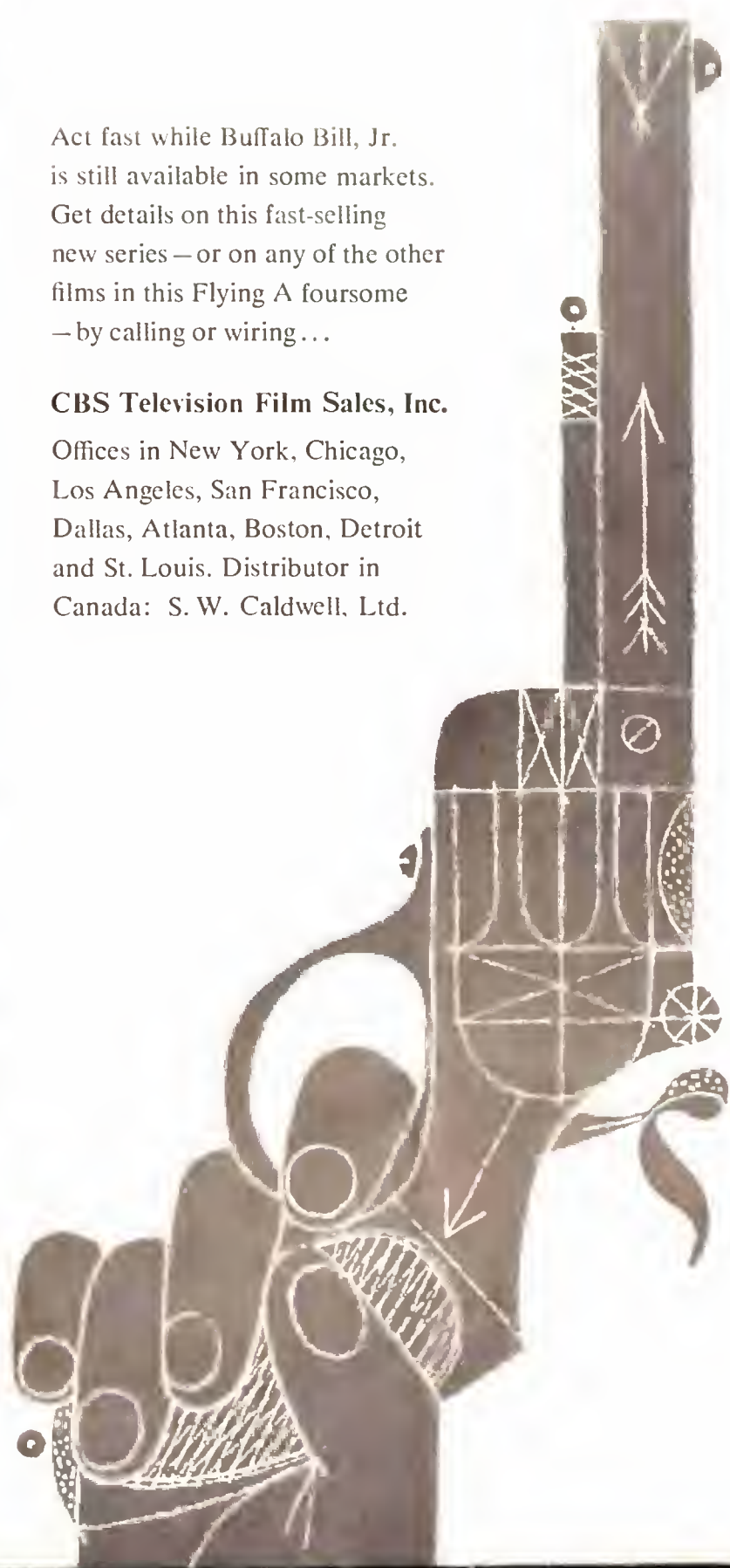
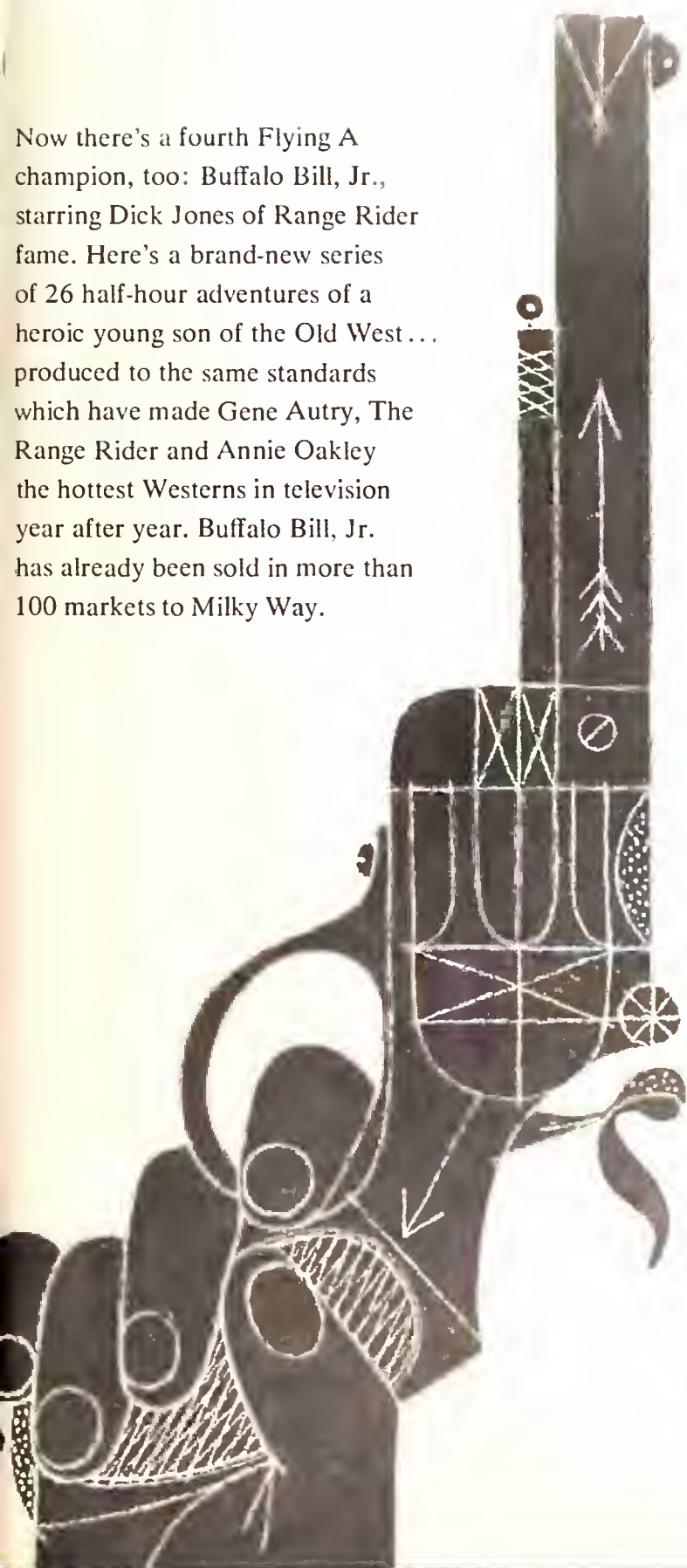


Now there's a fourth Flying A champion, too: Buffalo Bill, Jr., starring Dick Jones of Range Rider fame. Here's a brand-new series of 26 half-hour adventures of a heroic young son of the Old West... produced to the same standards which have made Gene Autry, The Range Rider and Annie Oakley the hottest Westerns in television year after year. Buffalo Bill, Jr. has already been sold in more than 100 markets to Milky Way.

Act fast while Buffalo Bill, Jr. is still available in some markets. Get details on this fast-selling new series — or on any of the other films in this Flying A foursome — by calling or wiring...

CBS Television Film Sales, Inc.

Offices in New York, Chicago, Los Angeles, San Francisco, Dallas, Atlanta, Boston, Detroit and St. Louis. Distributor in Canada: S. W. Caldwell, Ltd.



INDIANA'S
SELL
STATION



**NEW POWER!
NEW SOUND!
NEW SPOT —
950**

WXLW sells because Hoosiers are sold on WXLW! And now, with an all new 5000 watts of power, the finest sound transmission in the state, and a new location on Indiana radio dials, WXLW saturates the state's multi-million dollar central and southern markets. Dawn-to-dusk WXLW gives listeners what they want: music all day long and news every half hour. Yes, Indiana's top personalities and mike salesmen keep 'em buying. More than a million new Hoosier clients are listening!

**TELL THEM
ABOUT IT
— ON
WXLW!**

"ASK YOUR
JOHN PEARSON MAN!"



THE HOOSIER STATE'S
"GOOD-TIME DAY-TIME STATION"

AGENCY AD LIBS



(Continued from page 10)

suddenly in the lobby and when he calls, it is because he has something of specific interest.

When he makes an appointment for a certain time he appears on time. In fact, sometimes he's even three or four minutes in advance. This alone puts him in a class by himself.

Lew's favorite salesman has no repertoire of jokes and he's completely inept at long-winded and irrelevant prefaces.

According to Lew, when this salesman is in the office with him, Lew feels that the fellow gives him credit for having half a brain or even better. This is as pleasant as it is unusual.

He has the habit of speaking from your point of view, not from his own.

Every word he utters is strictly relevant. If he happens to be working from a canned presentation all nicely printed up and handed to each salesman, Lew's pal eliminates the irrelevancies as he goes through the pitch. This shows he knows what it's about and to whom he's talking. A novel tack indeed!

He never reads what's on the presentation *verbatim*. In other words, he assumes the prospect can read. He uses the printed word as a point of departure and elucidates thereupon. As a result, Lew says, his favorite guy never sounds as if he had been handed the presentation at 9:30 a.m., pushed out the door and had to deliver it at 9:32—seeing it for the first time as he did so.

Lew's dream man avoids artifice, sham and cornball whimsy. He doesn't employ the Stanislavsky method of appearing smooth, saccharine and friendly. He's all business.

Brevity is the essence of every presentation he makes. He knows that where there is interest and more time is needed, he'll be asked to stay and take more time.

And here are the final clinchers:

This man, said Lew, never, never says to you he's covered the boss who was highly in favor of the idea already. (This implies with all the subtlety of a meat cleaver that you, you jerk, will lose your job if you don't agree.)

He never says: all the other agencies, or stations, or what-have-you, are dying to buy this so you'd better hurry. And Lew's boy always avoids knocking what is presently being done.

This is quite a guy Lew had in mind. We all wished he would get around more. ★ ★ ★



YOU MIGHT THROW A BASEBALL 443 FEET* -
BUT . . . YOU NEED WJEF RADIO
TO PLAY BALL
IN GRAND RAPIDS!

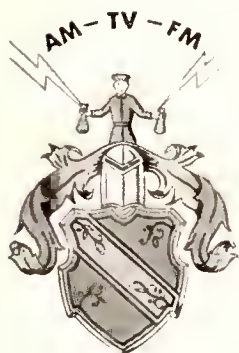
GRAND RAPIDS HOOPERS
 November, 1954 — January, 1955

MONDAY THRU FRIDAY	WJEF	B	C	D	E
7 a.m.—12 noon	26.2	21.7	17.5	15.3	11.3
12 noon— 6 p.m.	28.1	17.6	16.4	24.7	10.6
SUNDAY THRU SATURDAY					
6 p.m.—11 p.m.	41.7	27.2	17.6		

WJEF gets the biggest share of the Metropolitan Grand Rapids radio audience, *morning, afternoon and night*. Latest Hoopers show that of the area's 116,870 radio homes, WJEF delivers:

20.7% more morning listeners than the next station—
13.8% more afternoon listeners
53.3% more evening listeners!

What's more, WJEF costs less. On a 52-time basis, you can buy a daytime quarter-hour for less than 25¢ per thousand radio homes!



The Felzer Stations

WKZO — KALAMAZOO
 WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WJEF — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 KOLN — LINCOLN, NEBRASKA
 KOLN-TV — LINCOLN, NEBRASKA
 Associated with
 WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY
Avery-Knodel, Inc., Exclusive National Representatives

**Don Grate, an outfielder for Chattanooga in the Southern Association, set this record on August 23, 1953.*

There's always one
that **TOPS** the rest!

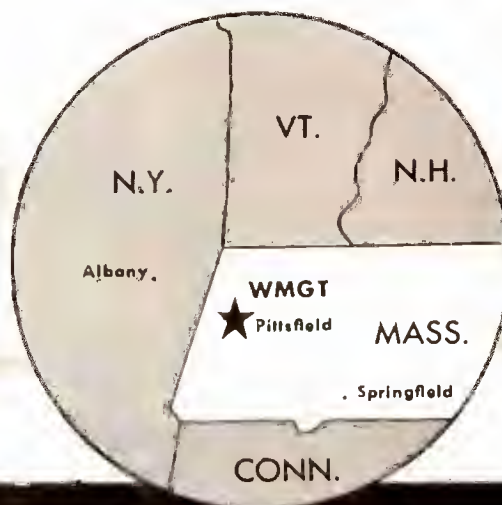
WMGT
CHANNEL 19

atop Mt. Greylock in Massachusetts

- ★ extremely high transmitting site (3700 feet above sea level) means tops in area coverage.
- ★ effectively covers 3 MAJOR MARKETS in 5 STATES.
- ★ serves 507,000 TV families in more than 100 communities
- ★ reaches industrial, urban and rural areas
- ★ offers MAXIMUM TV coverage at a low cost per TV home

WMGT - Channel 19, the only TV station which blankets the populous and prosperous area of Albany and the Hudson Valley, the Berkshire Hills and Springfield and the Connecticut Valley --- 13 counties in eastern New York, northwestern Connecticut, western Massachusetts, southern Vermont and southwestern New Hampshire. *Write today for full details.*

GREYLOCK BROADCASTING CO.
8 Bank Row • Pittsfield, Massachusetts
Represented by THE WALKER COMPANY



SATURDAY

CRAZY, MIXED-UP GEOGRAPHY!

PITTSBURGH and BUFFALO in WASHINGTON STATE?

No, Oswald! Pittsburgh and Buffalo are NOT in Washington State. But take the combined populations of these great cities and you'll have the number of people living within the "A" Contour of KNTV-TV. That gives you a good idea of audience quantity, but read further . . .

Canada
PACIFIC OCEAN
WASHINGTON STATE
Cascades
KNTV-TV "A" CONTOUR
BEST OVER PUGET SOUND
EVERETT
SEATTLE
TACOMA
OLYMPIA
BREMERTON
POPULATION OVER 1,200,000

Of all TV stations in the fabulous Puget Sound area only KNTV-TV covers all 5" cities in its "A" contour - Seattle, Tacoma, Everett, Bremerton, Olympia

More than half the population of Washington State is concentrated in the western portion bordering on Puget Sound. And most of these people are found within the limits of KNTV-TV's "A" contour illustrated above. This area also accounts for more than half of the state's spendable income and retail sales.

KNTV-TV's INFLUENCE AREA includes the entire area west of the Cascade mountain range, from Canada on the north to Oregon on the south. Incomes in this area exceed the national average.

Send this prosperous, growing market with KNTV-TV
BEST OVER PUGET SOUND

KNTV-TV

316,000 WATTS

Pillsbury, Journal: CBS, M-Th 11:10-11:59 am; M-Th 1:10-1:30 pm; Sat 11:40-12:00 pm; 8:30-9:00 pm
 Plymouth, Aztec: NBC, 8-11, M, W 1:45-4 pm
 Peavey's Eastern, JMT: ABC, Th 9:30-10:30 pm
 Preter & Gamble, D & R, D&B, B&B, Belm & Peter, Omstead: CBS, M, F 1:30-2:15 pm
 2 pm: 1:50-9 pm: 4:41-10 pm: M 6:30-7:30 pm; Tu 9:30-10:30 pm; W 9:45-10:30 pm; Th 10:30-10:30 pm; M 10:30-10:30 pm; Sat 8-9 pm; 10:30-10:30 pm
 Prudential Ins., CAU: CBS, Sun 8:30-7 pm
 Quaker Date, KLAB: NBC, all Sun 4:30-5 pm
 Varsity, Baker & Thane: CBS, Mon 10:30-11:30 pm
 Quality Lawyers, Greer: ABC, all Tu 10:00-11:00 pm
 Sam Purina, Coon: 8-10:30 am; 8-10:30 am
 RCA, K&K: NBC, M 8:30-9 pm
 Remington Rand, Y&R: CBS, all Sun 10:30-11:30 pm; all M 10-11:30 am
 Revlon, KMD, Winton: CBS, all T 10:30-10:30 pm; all M 10-11:30 am
 R. Reynolds, East: CBS, W 9:30-10:30 pm; F 9:30-9 pm; NBC, M, Th 7:48-8 pm; NBC, M 10:30-11 pm; M 11:30-11:30 pm
 Reynolds Metals, Greil: KUCB, Sun 1:30-3 pm
 Reynolds, O'Brien: CBS, all M 10:30-11:30 am
 Shirk, K&K: CBS, Sat 9-9 pm
 Smith-Brown, L&N: CBS, all M 10:30-11:30 am
 Sord, Fisher, JMT: NBC, W 9:30-10 pm
 Sorefan Co., Exterior: Kistler: DTN, F 9:30-10 pm; DTN, Sun 9:30-10:30 pm
 Sheffer Pen, Senda: NBC, W 9:30-10 pm; DTN, Sun 9:30-10:30 pm
 Simons Co., BSCB: NBC, all F 9:30-10 pm; CBS, W 9:30-10 pm
 Singer Sewing, Y&R: CBS, Th 9:30-10:30 pm
 S.O.S., McInnis: Kistler: CBS, all F 9:30-10 pm; NBC, all F 9:30-10 pm
 Spigald, KRCR: NBC, M 8:30-9 pm
 Staley Mfg., H&R: CBS, all M 10:15-10:30 pm
 Standard Brands, New: NBC, M 8:30-9 pm
 State Farm, M&B: CBS, W 10:45-11 pm
 Stophard, Parkard, B&P: CBS, M 9:30-10:30 pm
 Sunbeam, Parrish-Park: NBC, Sun 7:30-9 pm
 Swanton, Talbot-Lalini: CBS, all M 10:30-11:30 am
 Swaco Co., Chemical: K&K: NBC, all 10:30-11:30 am
 Swift, JMT: CBS, Th 7:10-10:15 pm; F 11:15-11:30 am; NBC: DTN, F 9:30-10 pm; NBC, Sat 10:30-11:30 am
 Sylvaco, JMT: CBS, Sat 1:30-8 pm
 Trans Co., Nuder: NBC, Sat 8:30-9 pm
 Uda Water, Gurnham: ABC, M, W, F 7:15-8:30 pm
 Tait Co., R&N: CBS, W 9:40-10 pm; T, Th 11:15 am; F 9:45-10 pm; NBC, M, Th 7:15-8:15 pm; NBC, M 11:30-11:30 am; Sat 1:30-2:30 pm; T, Th 11:30-11:30 am
 U.S. Steel, L&D: NBC, all Tu 7:45-10:20 pm
 Wanda Co., T-L: CBS, all Sat 11:45-12:45 pm; 10:15-10:30 am
 Walrus, G&H: DCSB: NBC, all F 9:45-10 pm
 Weston Oil, Fitzgerald: NBC, W, F 11-11:30 pm
 Weston Union, Ford-Lee: DTN, F 10:30-11:30 am
 Westinghouse, McKee: Kistler: CBS, M 10:15 pm
 Wright, H&R: CBS, Sat 7:30-8 pm
 Yarnall, JMT: CBS, F 10:30-10:30 pm

HONG KONG GAZETTE

AS NEW AS TOMORROW
MORNING'S HEADLINES...

THE **NEW** ADVENTURES of
CHINA SMITH
STARRING **DAN DURYEA**

As timely as today's dramatic international events... as hot
as a firecracker... as tense as the Far East situation
exploding into a possible World War III... here is the most
exciting, shot-on-location show you can put on the air.

26 up-to-the-minute, ALL NEW, half-hour episodes
... combined with the original 26, give you 52 half-hours
of top-quality, top-rated programming... always "rated"
among the "Top 3" in every market shown. Available **FIRST
RUN**... all markets! Audition Prints upon request.

Call Your NTA Man Today! He's Only Minutes Away!

National Telefilm Associates, INC.

N T A

625 Madison Avenue, New York 22, N. Y. • PLaza 5-8200



Mr. Station Manager:

*Are you looking for results from
your trade paper advertising?*

Colorado Television Corporation

3089 BANNOCK STREET DENVER COLORADO • PHONE TABOR 6386

CHANNEL



“Sales

Results on

the trip

were

excellent”

JOSEPH HEROLD
Station Manager

March 2, 1955

Mr. Edwin D. Cooper
Western Manager
SPONSOR Magazine
6087 Sunset Boulevard
Los Angeles, California

Dear Ed:

I found, while on a sales trip to New York, that timebuyers do look at the ads in SPONSOR. KBTv ran a full-page ad in the January 10th issue of SPONSOR which coincided with my sales trip to New York. Quite a number of timebuyers mentioned they had seen the KBTv ad and were quite impressed with the story on the program ratings of KBTv.

Sales results on the trip were excellent and I am firmly convinced that our ad in SPONSOR helped to pave the way in connection with many of our sales pitches.

Kindest regards.

Sincerely,

Joe Herold
Joseph Herold,
Station Manager

JH:rls

WPAL

1000 WATTS

CLEAR CHANNEL

730

TELEPHONE 3-6428

CHARLESTON, SOUTH CAROLINA



Mr. Norman R. Glenn, publisher.
Sponsor Publications Inc.
40 East 49th Street,
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads pointing up our "Pal" trademark and outlining the specialized negro programming and high ratings at WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would say, when I called, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of third page ads effective with the first April issue once a month for one year. Lots of new time buyers in the business who ought to get acquainted with "Pal."

Would you be good enough to send me a contract--same rate, I trust.

Cordially,

Laurens Moore
Executive Vice President

*"Oh yes,
you're from
the little
doggy
station"*

Here's what an ad schedule in SPONSOR does for your station. You're in the limelight. And that's important.

For there are more than 3,000 sets of tv and radio call letters fighting for the timebuyer's, account executive's, and ad manager's attention. Your message gets the full attention of these decision-makers in a top-rated prestige magazine where 7 out of 10 readers are in buying jobs (guaranteed circulation 10,000) and every word of editorial copy is beamed right at them. You can't beat a buy like SPONSOR.

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

1 buy



covers 3



Make that buy WJAC-TV and you've taken the three busy Southwestern Pennsylvania markets out of the sun, and tucked them conveniently on your own front porch. What better sales spot? Hooper rates WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

Enjoy greater sales coverage with the one buy that covers three . . .



Get full details from your KATZ man!

SPONSOR BACKSTAGE



(Continued from page 28)

pointed out, as a number of us have been yelling for a number of years, that radio must program in areas where it is able to do things better than television, and do such things with daring, ingenuity and imagination. Music, particularly serious music, Jack indicated, was one of those areas. Two recent NBC network radio segments, I believe, were typical of what radio may do lots more of, and which agencies and advertisers may profitably adopt as series, which have the ability to win and hold large audiences.

Both these shows were built around records, but built with themes and ideas which gave them stature and irresistible audience appeal. One was developed around the question: "Can music adequately interpret great paintings?" Ben Grauer was the m.c. of this stanza and the art critic for the New York *Herald Tribune* and the music critic for the New York *World-Telegram* were the panelists. The records played were selected from a new RCA Victor LP in which Henri Rene presented 12 instrumental selections, each representing Henri's interpretation of one of 12 great paintings. Included were Renoir's "Gabrielle in an Open Blouse," Botticelli's "The Birth of Venus," Picasso's "Girl Before Mirror," Toulouse-Lautrec's "At the Moulin Rouge," and Degas' "L'Absinthe."

This made a stimulating, entertaining yet cultural show, which most certainly impressed listeners. On another music level, the evening previous as an episode in its much-lauded "Biographies in Sound" series, the network did a show detailing the manner in which country and folk music had become integrated into the general fabric of popular American music over the past decade. This theme was pegged to Eddy Arnold's 10th Anniversary as an RCA Victor recording star. The Honorable Frank Clement, governor of Tennessee, served as narrator here, and Perry Como, Eddie Fisher, Dinah Shore and many other names "appeared" as guests.

Certainly for musical content, both as to material and excellence of performance live radio shows cannot match the output of the major record companies. The Rene album, for example, was recorded with 48 men, 48 of the finest musicians in the industry. The arrangements were sweated over by Mr. Rene for six months before the first of the recording sessions were held.

★ ★ ★

Speaking of
NETWORK COVERAGE IN INDIANA,
It's WTTV 2 to 1

You get 2 Major Markets for the price of 1
when you buy WTTV-NBC—Channel 4

- WTTV Tower located halfway between Indianapolis and Terre Haute
- Low Channel 4
- High 1000-foot Tower
- 100,000 Full Power
- Serving TWO MILLION people in the Great Hoosier Heartland



Cost of CBS two station

package, 1 Hour \$1600

Cost of WTTV-NBC 1000

\$ 600 difference equals network 1-hour rate for San Antonio, Texas

WTTV

channel 4

A SARKES TARZIAN STATION

BUSINESS OFFICE: Essex House, Indianapolis 6, Indiana

Represented Nationally by MEEKER TV, Inc.

round-up



Pittsburgh agency to syndicate novel five-minute show

A novel film show helped a Pittsburgh bank move successfully into tv. The bank's agency, Cavanaugh Morris, found that a five-minute show cost only 20% more than a 20-second announcement and advised the bank to choose the larger period on KDKA-TV. But what kind of a show do you put in a five-minute slot?

Warren R. Smith, Inc., came up with a unique five-minute film show that traced the derivation of common words to their origins by using animated figures. It's called *What's the Good Word?*, and the commercial message is delivered in same style as the show and using the same narrator.

Show has attracted city-wide interest and many grammar school teachers advise their classes to watch weekly. In addition, the show is promoted by newspaper and outdoor displays in cartoon-limerick style.

Cavanaugh Morris considers the show so successful after over four months on the air that it has set up the mechanics for syndication on a national basis. The *What's the Good Word?* package, including show, integrated commercials, newspaper mats and copy as well as outdoor advertising material, is being offered at a weekly package price in key cities. ★ ★ ★

1,500 women pick format of new KVQ morning show

KVQ, Pittsburgh, has a new wake-up show beamed at women as the decision-makers in household money matters. From 6:00-9:30 a.m., *1110 Time* plays solely instrumental music and keeps the "talk" to a minimum.

Station officials say they are sure this is a format that appeals to the lady-of-the-house, because they based the program on a survey of the tastes of 1,500 Pittsburgh area women. The survey revealed that the ladies had a decided preference for melodic music and an equally pronounced distaste for "too much talk."

The "easy listening" concept is expected to be popular with housewives busy preparing breakfast and the rest of listening audience, a well.

Sponsored segments and announcements for the show are on a rotating basis.

To kick the show off and get the gals into the habit of tuning in, the station ran a give-away for three weeks in April with \$8,500 in prizes. The program is further supported now by merchandising featuring cut-out of the disk jockey, Joe Deane, in many "Steel City" store windows. ★ ★ ★

American radio-tv women to discuss industry needs

The national convention of American Women in Radio and Television, Inc., offers the guests a chance for a real bus-man's holiday when it meets in Chicago 5-8 May. The ladies will be given the opportunity to see radio and tv programs originating from the "Windy City" and will hear speeches by several industry leaders and talent.

The members will tour some radio and tv studios, and participate in panels and discussions on various facets of current industry problems. ★ ★ ★

Cincinnati's WLW offers 2 for 1 merchandising plan

Cincinnati's WLW is conducting a campaign to familiarize advertisers and agencies with the station's merchandising program. The campaign is sparked by the slogan, "2 for 1." The sponsor's single dollar, says the station, buys both a dollar's worth of air facilities and merchandising.

Three ashtrays figure in the "2 for 1" promotion. The slogan is spelled out on them in quarters, half dollars and silver dollars. Four days before the presentation, the prospect receives an ashtray with the slogan spelled out in quarters. The next day he gets the ashtray with half-dollars, and two days before the presentation his ashtray arrives with silver dollars. Finally, the day before the salesmen arrive, he receives a leather folder thanking him for his attendance and piquing his curiosity even more. The campaign was planned by the Crosley Client Service Department, under Director Dick Jones. ★ ★ ★

they used to call it
HORSE SENSE-



now they call it
MOTIVATION

Motivation research is just horse sense, says Mitchell

With all the talk making the rounds about the use of motivation research as an aid to building better radio and tv commercials, Harold M. Mitchell Advertising Agency, New York, has a new definition of motivation research. Mitchell calls it "Horse sense," contending that an advertiser has to be able to think like a consumer in order to sell.

Observation on motivation research is from a series of mailings the agency has sent out. Another Miller observation: an advertiser should change his selling idea before he changes media, if the campaign isn't selling. ★ ★ ★



Dick Jones shows "2 for 1" plan ashtrays

Briefly . . .

New York's current anti-litter campaign is receiving support from the local radio stations in the city including WCBS. Jack Sterling, disk jockey who devotes part of his morning show to the transit system, presented an award to a 12-year old Brooklyn girl who won his anti-litter contest.

He is shown giving Paula Weissler the winning check as her mother looks on. The contest was staged to stress the litter problem in New York City subways, and had the cooperation of the Transit Authority.



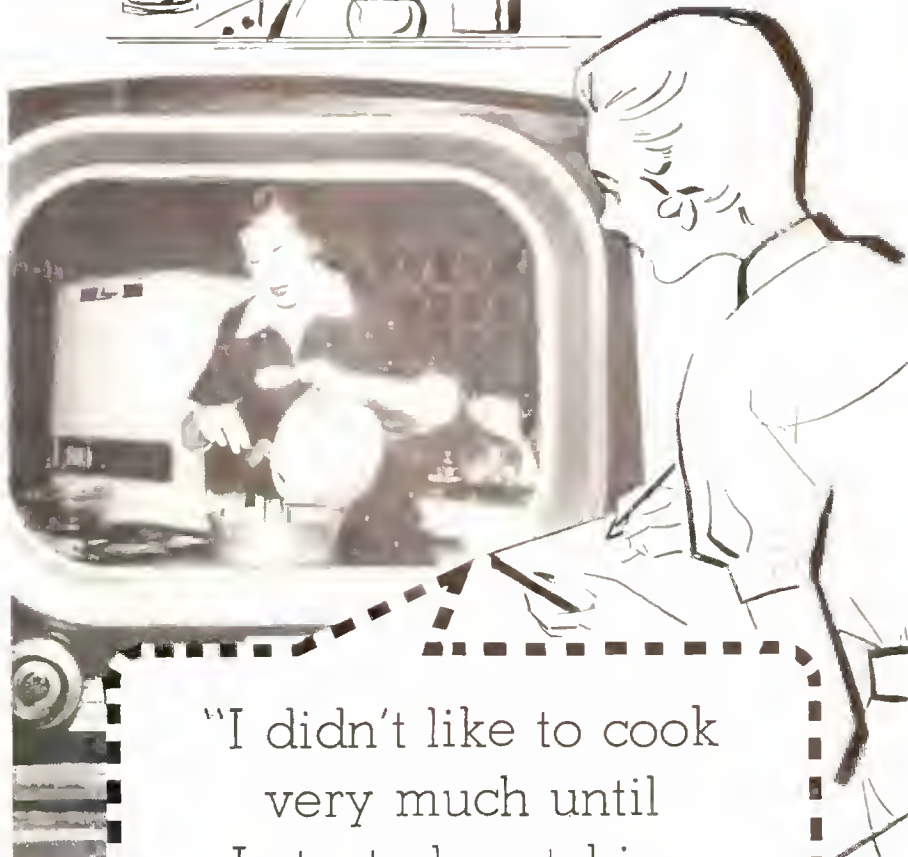
* * *

Why out-of-home listening has grown is shown by figures recently released by the B. F. Goodrich Co. research dept. They found that the average American family puts 700 more miles per year on the family car than it did in 1940.

* * *

If Compton Advertising is not careful, they may lose some of their best agency men to radio or tv as announcers. The agency is putting their key personnel through a speech and technique of face-to-face communications course at Columbia University's School of General Studies.

The 20-hour course is planned for 10 weeks and is designed to aid the admen in dealing with their clients and the general public. Compton plans to repeat the course at regular intervals. Shown below are some of Compton people in the first course. ★ ★ ★



"I didn't like to cook very much until I started watching your program . . ."

"... and now I *like* to cook," says a viewer from Trenton, Tennessee, writing to Carolyn Godman of WMCT.

This is just one excerpt from thousands of letters Mrs. Godman has received since she has conducted The Homemakers Program with Trent Wood, over WMCT, Memphis. Some others:

"I'm sure you're giving great pleasure to many housewives."

"Your recipes are good. I try lots of them and pass them on to others."

"You make cooking look so easy and enjoyable."

She really does—every day, Monday through Friday. Some participations still available.

WMCT

**MEMPHIS
CHANNEL 5**
WMC-WMCF-WMCT

MEMPHIS' FIRST TV STATION

NOW 100,000 WATTS

NATIONAL REPRESENTATIVES
THE BRANHAM CO.

Owned and operated by
THE COMMERCIAL APPEAL

NBC BASIC • ALSO AFFILIATED WITH ABC AND DUMONT



FOOD FOR THOUGHT:

Iowa families do things in a big way—flour by the hundred pounds, apples by the bushel, lockers of beef and pork. The 315,600 television families within range of WOI-TV form a tremendous market for quality products.

Quality products demand quality service, the kind of service established by WOI-TV, the station consistently watched most by Central Iowans for the past five years.



IOWA STATE COLLEGE

WOI-TV

AMES-DES MOINES

CHANNEL 5

100,000 WATTS

CBS ABC DUMONT

REPRESENTED BY

WEED TELEVISION

SAVARIN

(Continued from page 39)

motion activities for S. A. Schonbrunn; Albert Schonbrunn, who handles sales and production; and S. A. Schonbrunn, president of the coffee concern.

The team believes in strong and steady concentration on a given area in order to get maximum selling saturation, rather than in quick expansion. They are aware that coffee brands cater to local tastes, which differ in different areas, are capable of building strong local followings.

The advertising they buy is selected with extreme care. Says Paul Gumbinner: "We are always keeping our eyes open for additional advantageous announcement spots or programs on ra-

dio and tv—but we are not interested unless the buy offers us unusual plusses both from an audience and an economy standpoint."

How did they manage to capture the several choice and desirable I.D. slots they employ, in prime time and next to top shows? "It was very simple," says Gumbinner. "We just keep on the lookout for time periods we might like, then alert the station to the fact that we are interested in those particular times as soon as they are available. Since we have built up a reputation for being a stable advertiser and a long-time steady holder of time spots, the stations are generally glad to cooperate. Then, the moment we learn of an especially good availability, we don't hesitate or hold any long conferences—we snap it right up.

"Once we get a choice period," Gumbinner continues, "we simply hold onto it tight, 52 weeks a year. Some of our spots became even better than when we bought them as even higher-rated shows were slotted around them."

The only full-program buys that Savarin has made so far, aside from the Bob Wilson WRCA-TV news show, are in Philadelphia on WCAU-TV. The firm sponsors film shows *Badge 714* and *Boston Blackie* on Thursday and Friday nights respectively, each on an alternate-week basis. The one-minute "star" commercials, among others, are aired on these programs.

The agency attributes Savarin's expansion to the Philadelphia market to the effectiveness of their radio advertising in New York: enough people in Philadelphia heard messages on New

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
JEFFERSON CITY, MO. ⁵	KRCG	13	13 Feb.	105	660	CBS		NFA	Jefferson Television Co. Hoag-Blair (Mrs.) Betty G. Handy, pres. & gen. mgr., Robert Blosser, v.p., Camille Williams, sec.-tres.
ST. LOUIS, MO.	KTVI	36	9 Apr.	214	590	Du Mont ABC CBS	KETC KSD-TV KWK-TV WTVI	761 vhf	Signal Hill Telecast Radio Tv Reps Paul E. Poltason, pres.-treas., Harry Tennenbaum, vp John D. Scheuer, Jr., exec vp & gen mgr
HONOLULU, HAWAII	KMAU	3	12 Apr.	1½	5,960	ABC ² CBS ²	None	NFA	Hawaiian Bestg Free & Peters J. Howard Worrall, pres C. Richard Evans, vp & gen mgr

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	TARGET DATE	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REPT
SACRAMENTO, CAL.	KCRA	3	13 Apr.		100	495	KCCC-TV KBET-TV	162,125	KCRA Inc. Robt. Meeker Ewing Kelly, pres & gen mgr C. Vernon Hansen, vp
FLORENCE, S. D. ³		3	6 Apr.		25.7	710	None	NFA	Hills Bestg Midcontinent Bestg, sole owner N. L. Bentson, pres Edmond R. Rubin, vp

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
SPRINGFIELD, WASH. ⁴	43	15 Apr.	13.3	656	\$82,405	\$25,000	None	Basin Tv Cascade Bestg, owner Thos. C. Bostle, pres

BOX SCORE

U. S. stations on air.	429
Markets covered	263
U. S. tv sets (1 Mar. '55)	35,028,000\$
U. S. tv homes (1 Mar. '55) ..	33,200,000\$

*Both new c.p.'s and stations going on the air listed here are those which occurred between 8 April and 21 April or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NPC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. §In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. ¶Grantee operated WTVI, Belleville, relinquished. ¶To operate as satellite of KGMH TV, Honolulu, duplicating KGMH TV programming, which includes ABC and CBS programming. §Allocated to Watertown. ¶If granted, will operate as satellite of KIMA TV, Yakima. ¶This listing supersedes the previous listing in SPONSOR of 29 March, correcting errors in personnel.

York stations to start the ball rolling. Due to the quality pitch on the air, the high-priced Philadelphia food stores started to sell Savarin at almost ridiculously high prices, giving it "snob appeal." Over the years, however, the price has come down to a more reasonable level.

S. A. Schonbrunn first put Savarin on the consumer market in individual cans in 1931. No advertising was used until September 1940 when space was bought in Sunday color supplements.

In 1941, Savarin launched its first radio advertising in New York, buying announcements and participations

in such morning programs as *Mary Margaret McBride*, *Martha Deane*, *Morton Downey*. They bought time on practically all the stations in the city. The budget was divided about 50-50 between radio and newspapers.

In 1942, both Savarin and Schonbrunn's other coffee, Medaglia d'Oro, were withdrawn from the consumer market due to the war and concomitant shipping difficulties. It was impossible for them to maintain the usual standard of quality in the coffees, explains John Mazzei, and rather than compromise, Schonbrunn suspended brand sales and for a year or two sold

coffee in bulk only.

In 1944, Schonbrunn resumed the packing of Savarin (and Medaglia) and since then its growth has been uninterrupted.

Radio was resumed in 1945, with two-thirds of the budget allocated to the air, one-third to newspapers. Savarin rode the husband-and-wife team trend. They blanketed the early-a.m. women's audience, largely between 8:00-9:00 a.m., participating in such programs as *Dorothy and Dick*, WOR; *The Fitzgeralds*, WJZ (now WABC); *Tex and Jinx*, WNBC (now WRCA).

The schedule they used on radio at the time was, according to John Mazzei, a sort of "saturation stagger system." They would run a saturation announcement schedule for about six weeks, consisting of about 60 announcements a week on five or six stations. Then they would stop for

★ ★ ★ ★ ★ ★ ★ ★
 "By any measurement you [broadcasters] are in the van as guardians of the free enterprise for which men have struggled through the centuries; for free speech—and free speech alone—is the last barrier to enslavement. Your stern resolve against encroachments upon it must not falter in the face of improper actions even by constituted authorities. Freedom has not been won by complacency, nor will it be held by subservience."²²

HAROLD E. FELLOWS
 President

NARTB, Washington, D. C.

★ ★ ★ ★ ★ ★ ★ ★

about a month, do no air advertising at all. They would then repeat the saturation and go through the cycle again.

Using this technique, they increased business volume for Savarin about 60% between 1945 and 1946.

In September 1950 Savarin made its first sortie into television, purchased the *Saturday Nights News* on WRCA-TV, immediately following the *Lucky Strike Hit Parade* at 11:00 p.m. This proved such a fortunate investment that Savarin looked with favor toward more tv, shortly after that bought the 10-second WCBS-TV slot before the *Toast of the Town* and has held on to it since. Within the past year, Gumbinner has acquired five other strategic adjacencies for Savarin in New York (see beginning of article).

In New Haven and Hartford, Savarin airs one-minute and 20-second commercials, three to six evenings per week.

In the early radio days, Savarin's commercial approach consisted large-

HAMM'S BEER GAINS 9% DUE TO KXLY-TV'S FREE MERCHANDISING!

Big volume items such as beer also show substantial sales gains when participating in KXLY-TV's free merchandising assistance available to advertisers. Such sales building support is available to you too. Investigate!

"We wish to report an increase of 9% in sales during the week March 7th through March 12th, above the previous week.

It was during this week you featured HAMM's on your "Parade of Products", and we wish to thank you very much for your wonderful help in advertising this product.

Yours very truly,
 JOEY AUGUST DISTRIBUTORS
 Distributors for Hamm's Beer

Available at a discount
 when purchased in conjunction
 with the XL network

SPOKANE **KXLY-TV** WASHINGTON
 RICHARD E. JONES
 vice pres. & gen. mgr.
 Rep. - AVERY-KNODEL
 Moore & Lund: seattle, portland

**33 YEARS OF
Food Selling
IN OREGON**

How **KGW** merchandising **SELLS THE MAN WHO SELLS YOUR PRODUCT**



"SUPERMARKETDISING"

KGW's four *instore* merchandising men check 97 supermarkets, including Safeway, doing an estimated 60% of the area food volume. They check YOUR PRODUCT'S stock—build displays—better shelf position and frontage—give re-order reminders—place shelf arrows and display pieces and *furnish you a complete weekly store-by-store report*. In these 97 markets YOUR PRODUCT receives two *instore* broadcast announcements each day.

"GROCER OF THE WEEK"

Merchandising the way the retailer likes it—at a practical, dollar-and-cents level. KGW ties YOUR PRODUCT in with a different supermarket promotion each week which *boosts store sales as high as 400% overall*. Grocers *volunteer* cooperation with mass display and ad features. Weeklong promotions culminate with KGW personalities plugging products and sales *instore*. A complete written and photo report furnished.

"LUNCHEON IS SERVED"

YOUR PRODUCT is demonstrated to women's groups totaling over 1000 persons each month. YOUR PRODUCT participates in ten luncheons during a 13-week period. "Luncheon Is Served" is available in only 21 cities in the United States and is yours exclusively in the Portland market at no additional cost with KGW.



HOWARD McANULTY...

KGW's Food Merchandising Director combines agency and radio experience with a 19-year background in selling food products. He comes to KGW from four years of service as executive secretary of the Oregon Food Merchants Association, knows some 2000 Oregon grocers by their "first name".



KONNIE G. WORTH...

KGW's sparkling hostess of "To The Ladies", Portland's top Pulse-rated women's program, does not stop at the microphone but takes her large following and salesmanship into the area's largest markets each weekend to smash sales records and sell YOUR PRODUCT directly.

Now Represented by

**JOHN BLAIR
& COMPANY**

KGW

Portland, Oregon

Oregon's

first
Radio Station

of singing jingles, which stressed the finer quality of Savarin, justifying the few cents more it cost. Today, Savarin is no longer higher-priced than other coffee brands. The personality-endorsers of the brand stress that even with its superior qualities "Savarin is priced right in line with other vacuum-packed brands."

It is interesting to note that the campaign for the recently-launched Chock full o'Nuts coffee (see SPONSOR 8 February 1954) currently parallels Savarin's early advertising pattern. The company points to the brand's higher cost, but stresses the superior qualities which make it worth it. Chock full o'Nuts, too, devoted more than half of its initial budget (about \$500,000) to air media to secure distribution in the New York market last year (1954). Saleswise, it is now third in New York, follows Savarin.

The Medaglia d'Oro brand which has been packed by S. A. Schonbrunn since about 1921, is a demi-tasse coffee, whose advertising is aimed to appeal to a highly sophisticated group. A saturation schedule of 10's, about 80 a week, on New York's "good music" station, WQXR, promotes Medaglia, primarily in winter and spring. Subway posters give heavy backing, too. The combination has helped boost Medaglia to the No. 10 sales spot in the city. Kieseewetter, Baker, Hagedorn & Smith, New York, is the brand's agency. ★ ★ ★

TIMEBUYING MACHINE

(Continued from page 46)

field work on audience measurement. When they want a job, they will advertise something like this—"Wanted

Research Field Job. Have heavy-soled shoes. Will travel." Perhaps you will go to Philadelphia to prove again that the measurement of 220 diary homes proves nothing, since Nielsen has effectively punctured the worth of diaries. Perhaps you will check up the people represented by 31 Audimeters in a market where there are approximately 3,000,000 radio sets. Perhaps you can solve the problem of how with 31 Audimeters you can project the radio listening of one-half of a teen-ager, 40% of a person listening to a foreign language program, 1% of a traveling salesman with his radio going all day and the ghost of a relaxed businessman listening to the 10 p.m. radio news.

Maybe you'll go into barber shops, into automobile sales rooms and garages, women's specialty shops, factories where radio sets are going eight or more hours a day, not to a one-person audience, but to groups of anywhere from two up to hundreds.

Of course not all the timebuyers may turn into research men. There is no end to account executives, so more timebuyers may end up with that agency department. Except Cunningham & Walsh. Having had splendid experience, C&W men will be found selling vegetables and fruits in super markets.

Yes, Bill, time marches on. These darn machines will not make the minor number of human errors that creep into time buying decisions. Furthermore, it isn't so much a question of error as it is that these machines have exactly the correct scientific attitude toward maximum sales at lowest cost per case, or per unit; and they will not be influenced by personal considerations. The designers first thought that they ought to make a machine which could handle a big luncheon. But they couldn't get the machine small enough to be transported to the Stork Club.

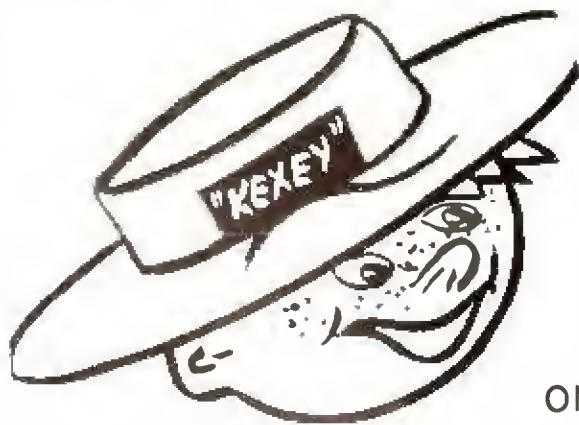
★ ★ ★ ★ ★ ★ ★ ★
 "Television is the first of the great modern inventions to bring people back into the home and keep them there. Most of the other noteworthy advances of this age—the auto, the motion picture, the airplane—have contributed to taking people out."

HARRY BANNISTER
 V.P. of Station Relations
 NBC

★ ★ ★ ★ ★ ★ ★ ★

Some of the engineers wanted the machine to be able to absorb liquid refreshments, but common sense prevailed when it was found that the liquid would leak through.

And, incidentally, haven't you read that the first Ford cars were built with a whip socket on the dash board? Well, these new machines at the moment have a special useless pocket in which you may insert a slide rule. Bill, you must believe in automation and cybernetics. ★ ★ ★



REMEMBER KXJB-TV & KCJB-TV COVER THE THREE MAJOR MARKETS IN NORTH DAKOTA—FARGO— GRAND FORKS & MINOT

DELIVERING AN AUDIENCE THAT CONTROLS
 \$879,164,000—SPENDABLE INCOME—

ON KXJB-TV THESE TOP SHOWS OFFER FINE ADJACENCIES

★ JACKIE GLEASON

★ TOAST OF THE TOWN

★ STUDIO ONE

★ CLIMAX—SHOWER OF STARS

★ ARTHUR GODFREY

★ FOUR STAR PLAYHOUSE

★ TWO FOR THE MONEY

★ THE HALLS OF IVY

★ I LOVE LUCY

★ DECEMBER BRIDE

★ PRIVATE SECRETARY

★ JACK BENNY

BROADCASTING AT 100 KW FROM THE THIRD TALLEST TOWER IN THE U. S. — 1085 FT. — ABOVE GROUND
 KXJB-TV IS COLOR EQUIPPED FOR NETWORK — SLIDES & MOTION PICTURES

CBS - DuMONT

WITH STUDIOS IN VALLEY CITY, FARGO, GRAND FORKS (1955) BISMARCK (1955)



Did you cross pollinate?

However conceived, your ideas for the Advertising Council have grown into great campaigns. And this is no father to son opinion. Just look below at the record of only four of the many hundred you have created since 1942. You can be proud of your brood, but don't quit now. The Advertising Council still needs your fertile brains to help solve other problems facing America.

And by you, we mean the agency account men, writers, artists, and media people who have donated their time, talents, and space for free—and those who haven't as yet.



Aided U.S. Treasury in the sale of billions of dollars worth of War and Savings Bonds.



Helped restore public confidence when a recession was predicted by many.



Made millions of men and women aware of their responsibilities in Civil Defense.



Helped Crusade for Freedom broadcast the Truth to Iron Curtain countries.

The Advertising Council, Inc., 25 West 45th Street, New York 36, N. Y.

NORTH AMERICAN

(Continued from page 35)

warrant unremitting advertising? The North American view is that in any large, well-populated area there are always some people who want to go somewhere, and who are thus potential passengers.

Frequency, Weiss has discovered, is most economically obtained via spot radio, which also turns out to be the company's most productive medium in terms of actual dollar sales.

Radio, in addition, permits a vast coverage of nearly all segments of a market population. The company and its agency, Van Wood-Fischer, are less concerned with the individual rating of an announcement period than with the cumulative audience delivered by the station over the weekly schedule.

The medium's ability to sell dynamically is put to work in strong messages urging immediate listener action. The aim is "to sell today," to get the listener to pick up that phone and call the number he has just heard on the air.

That insistent voice issuing from the loudspeaker may be just the final bit

of persuasion that some prospects need to make up their minds to travel by air, the company feels. Part of its promotion job is to convince the consumer to travel by plane instead of train or bus.

Heavy schedules: North American believes in dominating a station audience. It seeks a minimum announcement schedule per station of 35 per week, but tries to get more where budget and bulk discounts permit. Practice is tending now to favor at least one network station and one independent, though availabilities and price attractions are factors in final station choices, along with rating analyses.

Heaviest single-station schedule is KLIF, Dallas, with 100 announcements per week. Largest dollar outlays are in Chicago, \$2,600 weekly; New York and Los Angeles, \$2,500 each. The other cities on the radio schedule are Detroit, San Francisco, Miami, Milwaukee, Washington, San Diego. Contracts are usually for 52 weeks, with emphasis on heavy travel months.

Announcements generally run through the week, but are least frequent on Sunday. They begin with the

wakeup 7 a.m. period, and end by 7 p.m. Morning and afternoon "driving time" is given special attention, while the Sunday audience is considered as a combination of home, car and beach-park listeners.

The agency likes a well rated station, which, according to president Art Fischer, can deliver a huge cumulative audience. This was the reason for taking on WBBM in Chicago, for example. At the same time, he feels it necessary to spread out the announcement schedule in order to hit as broad an audience cross-section as possible. For this reason, less desirable ratings will sometimes be purchased.

The payoff: Does spot radio actually bring in the customers? Yes, without question, the company says. Sales Manager Sacks states that immediately after a station is added to the schedule, the phone calls pick up. However, he cautions, you can't always isolate what it is that is really causing the sales jump, because other local media are at work, too, chiefly newspapers.

One of the group of girls answering the telephone is instructed to ask the caller where he learned about North American's service. Radio shows up strongly, but it is difficult to pin down the source to the exact station. How tricky such surveying can be is illustrated by a recent company check in New York. WGMJ, one of the stations used, seemed to show up less frequently than expected in the telephone operator's reports. An experiment was tried. For a few days, the station call letters were announced after each commercial. Results? There was a sharp rise in mentions of the station.

Clearest case of results from spot radio is Dallas. There, 125 announcements had been running on KLIF, an independent, for two and one half years (schedule is now 100 per week). Other media are of minor importance for this city. From the beginning of the schedule, says Sacks, results in the Texas city have been "highly satisfactory."

North American puts a heavy burden on its advertising, tries to make every ad dollar produce 10 dollars of business. This is the test which ultimately tells the story, over-riding such factors as ratings and cost-per-1,000.

Radio meets this test, reports Sacks, in outstanding fashion.

Mass and class: Recently, the Van Wood-Fischer agency which handles

ugh (YES) . . . IN SALT LAKE CITY, UTAH

IT'S KNAK SALT LAKE'S ONLY 24 HOUR INDEPENDENT

PARDON OUR Smoke Signals but
INJUN love-um happy smoke signals. Spellum "heap
good listening on KNAK"
Make braves happy. Make squaws happy.
Make-um white-man much happy!
(Make-um only competitors sad)



Chief No-Bull says:
 Iron Horse speaks much truth.
 KNAK has heap-big Hooperating.
 All squaws know
 Get big story from Forjoe man.
 Him know much, tell much!
 Happy story for Paleface Time-buyer

SPORTS F

MUSIC F

NEWS F



You're on the right track with KAY-NAK

the account from offices in New York and Los Angeles, convinced North American to add another approach to its radio advertising—schedules on the “good music” stations. Reasoning, explains Art Fischer, is that such stations have sizable audiences that make good travel prospects for the price pitch: teachers, white collar workers, and the like, who might be considered to fall into the lower middle class.

Two such stations are now in use: WQXR in New York, KFAC in Los Angeles.

The New York station lineup shows WQXR, 42 announcements per week; WMCA, 47; WMGM, 35. (No network station has yet been added because of budget limitations in this market).

In Los Angeles KFAC carries 26 announcements. KABC 70 and KMPC 75.

It is still too early to assess the precise value of the serious music station

★ ★ ★ ★ ★ ★ ★ ★
 “Working with manufacturers and retailers, in such activities as district meetings, trade shows and company conventions, will give radio executives an insight into general economic problems and those particular ones of the businessmen they serve, and want to serve. Radio broadcasting is a major marketing tool of American business, and far too many stations are giving only superficial attention to the role radio plays in this marketing picture.”

ARCH L. MADSEN
 Director Member Service
 BAB, New York

★ ★ ★ ★ ★ ★ ★ ★

as a sales producer, but North American has already had indications that the announcements are pulling.

Listeners to the serious music station, Fischer feels, tend to stick with it. This may mean a lower cumulative audience, but it also means an audience which is probably being exposed with greater frequency to your sales message.

The North American copy change-of-pace on a station like WQXR is striking. If you have heard the firm's average announcement, you know it as loud, fast, high-pressure. Announcers Fred Ural and Andre Baruch pound away in a two-voiced high-decibel race. The pressure pitches pay off, says agency production supervisor Ricky Moreno, but they are so strong that occasionally complaints are made to the company by irritated listeners. They will be toned down somewhat in the future.

None of this is true of the announcements on the good music stations. These are delivered by Milton Cross in his usual unhurried, soft manner. Cross has long been associated with the Metropolitan Opera broadcasts on ABC, and full advantage is taken of the association. His copy frequently uses opera or classical music references as take-off points. He may mention great composers or conductors, performers, compositions.

Because of the announcement frequency on most stations, the agency feels some changes are necessary at regular intervals. Every three-month cycle usually sees a new batch of announcements cut.

Copy: Whether slam-bang or soft, copy theme is two-fold: (a) airline fare is lowest; (b) service and equipment are of the highest standards. The rider is offered 300-mile-an-hour equipment of the latest type, pressurized cabins, a perfect safety record of 1,000,000,000 passenger miles, two courteous and helpful stewardesses, free food, milk, bottle and baby foods for infants.

When the first irregular operations appeared after World War II, consid-

erable public skepticism greeted their efforts to compete with the solidly established lines. But the fly-by-night operators are gone now.

Still, travel remains a sensitive product, and it is generally recognized that despite the advances in air travel, the average person may yet feel there is a certain element of risk in flying.

Use of the term “non-scheduled” has hurt, the company says. It implies that there is something inferior in the way the service is operated, which is not the case, company spokesmen say, pointing to the new maintenance plant in Burbank, which they claim to be the best in the business, as an example. North American refers to itself as an “independent.” It prefers to distinguish itself as a “non-subsidized” line, that is, one that depends on passenger coach service alone for revenue and does not have the advantage of government mail contracts.

This is why agency v.p. and copy head Lee Rogow stresses the luxury aspects so strongly. The new giant DC-6B, say the announcements, take you from coast to coast faster than the planes of other major lines. You travel to the airfield by limousine. And your comfort is assured by flying



it's a matter of record!

WCUE spins more pop platters, more often; plays the sweetest music, all day long. WCUE gives the home folks more news, more often; reports on their neighbors, brings the whole world into their homes. You're right on CUE . . . it's a matter of record.

more **MUSIC**
 more **NEWS**
 more **OFTEN**

Wcue
 Akron's only independent — we're home folks
 TIM ELLIOT, President

John E. Pearson Co., National Representatives

ATTENTION, RADIO SPONSORS

NOW YOU CAN REACH
THAT BIG RICH
CHICAGO BILLION DOLLAR
NEGRO MARKET
721,500
LATEST FIGURES
"JAM WITH SAM"



*The disk jockey show that
is the talk of the town*
Monday Thru Saturday—
9:30 P.M.-12:00 M.

WGES—5,000 Watts —
1390 Kc.

PARTIAL LIST OF SPONSORS
ARMOUR—Carnation—Coca-Cola
Ebony Magazine—Illinois Bell
Telephone—Lucky Strike
Miller High Life

WRITE, WIRE OR PHONE FOR
AVAILABILITIES

SAM EVANS PRODUCTIONS

203 N. Wabash Ave., Chicago, Ill.
Phone Dearborn 2-0664

IF YOU CAN USE THE SERVICES OF A RADIO-TELEVISION SPECIALIST

with extensive ad agency
experience in positions of
responsibility like

- ✓ Media Director
- ✓ Head of Timebuying Unit
- ✓ Talent Buyer
- ✓ Account Executive

and who is generally recognized as
having worked more closely with sta-
tions, network executives, and station
representatives than any one of the
advertising fraternity. . . .

You'll want to get in touch with me.
I am instantly available and would
like an opportunity to show you how
my varied experience involving the
well-being of 30 different accounts can
fit your agency or advertiser needs.

Please address Box 52

SPONSOR

10 E. 49th St.
New York 17, N. Y.

"above the weather" at more than 300
miles an hour in pressurized cabins.
For sleeping on the reclining seats you
are supplied with a pillow and a blan-
ket.

But price is still the big pitch: \$80
each way on round trip New York to
Los Angeles, \$24 to Chicago, \$39 to
Miami, \$56 to Dallas.

Future prospects: North American
expects to increase its radio budget in
the future, particularly after it obtains
certification from the CAB. It was
founded in 1950 by four men who had
gone into the air coach business with
their own firms immediately after the
Second World War with inexpensively
purchased surplus C-47's (DC-3's).

The firm says it has helped bring
the cost of air travel down to where
the average person can easily afford
it, and has ambitious plans for the fu-
ture to do even more in this direction.
It envisions a future trans-oceanic ser-
vice patterned after its continental op-
eration. Cost for a round trip to Eu-
rope may be as low as \$250. ★ ★ ★

SATURATION RADIO

(Continued from page 41)

Now, how do you get there?

Spot frequency: Research helps to
guide spot radio clients.

Radio Advertising Bureau, for in-
stance, ordered an analysis from A. C.
Nielsen last year to learn the cumula-
tive effect of spot announcements.

This is what Nielsen told RAB:

"In New York, Chicago and Los An-
geles during January 1953 a total of
seven announcements per week on a
single, top-rated station of all-around
program appeal reaches 21% of all
radio homes an average frequency of
two times weekly.

"A total of 21 announcements per
week on the same station will reach
some 43% of all radio homes with an
average frequency of 2.3 times per
family."

There's the key. To double the num-
ber of homes reached, you have to
triple the number of announcements,
according to RAB's yardstick.

Other research confirms the fact that
you have to add radio pressure at a
geometric rate in order to keep the per-
centage figures of radio homes reached
on the rise.

The Colgate agencies have a formula
(see page 40 for chart) which goes

something like this:

Using Hooper radio rating points,
and not worrying about duplicated
audiences, it takes a total of 40 points
to reach 25% of the radio homes in a
major market on a one-week basis,
they estimate.

To reach the 50%-of-homes figure,
you'll need about 140 rating points.
(The "50%" level, you'll remember, is
the one at which average "saturation"
begins, veteran buyers feel).

To get the level up to 75% in a
week's time, you'll need about 400 rat-
ing points.

Again, it's a geometric upward
climb: to triple the number of homes,
you have to multiply the number of an-
nouncements you purchase 10-fold.

What does all this mean in terms of
planning a saturation campaign?

Here's how a veteran media execu-
tive at Young & Rubicam summed up
the problem:

"Up to a point in spot radio, the
more announcements you pile on, the
more homes you reach.

"But, as you continue to pile up the
announcements, the emphasis of your
campaign begins to shift automatically.

Tillie Vision
IN THE LAND OF
MILK AND MONEY



THE ONLY CBS PROGRAMMING AVAIL-
ABLE TO A MILLION NICE PEOPLE!

From 7 A.M. to 1 A.M.

Yep! Bigger'n Baltimore!



HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

You slow down in the number of new radio homes you're reaching. But you begin to increase the number of times you're hitting any one home in the group you are reaching."

Where is this magic cut-off point?

It all depends on the campaign and the product, agency men told SPONSOR. One advertiser—like an auto firm with a new car—may want to get the broadest home base, regardless of how many announcements it takes to get there. Such an advertiser will go the limit on budget. But another advertiser—such as a baby food—might prefer a fairly broad home base but would want to reach young housewives with as much repetition as possible.

Timebuyers and media men with wide experience in spot radio have some formulas of their own as to what frequency will give you "saturation" in a major market today.

Here are some examples:

"When I'm just starting to plan a sizable spot radio campaign, I usually take all of the radio stations in the market and multiply the figure by two. That will be my weekly base frequency to do an average job. If there are 10 stations, I'd buy 20 announcements weekly, in other words. I'd then go up or down from this base—but mostly up," said Kudner assistant media director John Marsich.

"If you're going to have a saturation campaign, you should figure roughly on 150 spot announcements a week in the top 10 or 15 U. S. markets, and about 60 announcements weekly in the next 20 markets," said Mary McKenna, former Benton & Bowles timebuyer who is now research chief of WNEW.

"We used to feel that 15 radio announcements weekly in the top markets, spread around on three stations, was a pretty solid schedule," said J. Walter Thompson's Jayne Shannon. "But today I'd say you had to have three times that frequency, at least, in order to have minimum saturation. If you really want to hit the audience hard, you may have to have 60 or 70 announcements weekly."

The David J. Mahoney agency, in planning saturation radio campaigns for Virginia Dare, has another slant on the problem. It's one that is particularly interesting to spot tv advertisers (see "Virginia Dare comes back to 'full strength' spot radio," SPONSOR 4 April 1955).

The Mahoney media men feel that you begin to saturate a radio market,

on a minimum basis, with a steady frequency of around 35 announcements a week. But, in practice, the agency actually runs the frequency rate between 70 and 100 announcements weekly, according to Media Director Roger Bumstead. Reason: Mahoney figures you can buy 20-25 radio announcements for the price of one good tv announcement today and good tv availabilities are too few and far apart.

Dollar for dollar, the Mahoney agency has found that in a top radio-tv market radio delivers about seven and one-half times more audience impressions than tv.

Station executives, too, have some strong ideas of their own on what is, and what isn't, spot radio saturation.

Many would prefer the equivalent dollar volume of short-term saturation campaigns to be spread over a 52-week basis. It's often a real headache, station men say, to clear an announcement schedule of 50, 75 or 100 weekly on a few days notice, only to have the slots vacated in a month.

But station men feel that if an advertiser is going to run a saturation schedule, he should make it big enough to be effective.

T. S. Marshall, president of Syra-



MR. CIGARETTE MANUFACTURER —

Just two cartons of your cigarettes sold to the homes reached by WGN alone would mean 53,092,400 packs — nearly \$11,000,000 at \$2.00 per carton!*

WGN reaches more homes than any other advertising medium in Chicago, and our Complete Market Saturation Plan has proven it can sell your products to these homes.

*Nielsen Coverage Service—Monthly Daytime Audience

A Clear Channel Station
Serving the Middle West
MBS

WGN

Chicago
11
50,000 Watts
720
On Your
Dial



For your best television buy in Chicago, it's WGN-TV, Channel 9—delivering top results for advertisers.

cuse's WOLF, summed it up typically for SPONSOR.

"There are a great many advertisers who are occasionally in the market for 'saturation' schedules who end up buying 10 or 15 announcements a week in a metropolitan market.

"They imagine, or are advised by their agency, that such a schedule is saturation, and radio loses a chance to show what it can really do.

"It is significant that retail advertisers, who naturally have a better chance to check results by 'key specials' than do manufacturers, seldom fool around with small doses of radio. Our super-market advertisers almost invariably run 12 or more a day on peak days. We have at present eight local accounts who broadcast 30 to 57 announcements a week regularly, and build peaks on top of this for special events. *This is saturation.*"

What stations? If you're playing industry averages, your saturation campaign now looks something like this.

1. You want to reach about 50% of the radio homes weekly.
2. You'll use between 75 and 100

announcements weekly in the major markets to do the trick.

But what outlets should you buy?

There are two distinct schools of thought on this, you'll find.

The first group will urge that you put all your advertising eggs in one radio basket. Buy one or two top stations in a market, they propose. What stations? The top network outlet and the top independent. Why? Because your concentration on these two stations will earn you nice discounts. And, it will help to offset the higher-than-average cost of each announcement, as compared with the average price per announcement of all stations in the market.

The second group has the same target, but urges a different route for getting there. Spread the announcements all over the dial, they urge, and forego some of the discounts. This way, they'll tell you, you'll reach a wide cross-section of listening — network shows, music-and-news, classical music, sports, farm programs, and so on.

What price saturation? At this point, you can start to doodle some

figures. They should look something like this:

1. The average cost of well-rated radio announcements today, timebuyers estimate, runs between \$30 and \$50 net apiece in the largest U. S. cities, provided the campaign is about four weeks long.

2. You're figuring on a loose average of 100 spot radio announcements weekly in the largest markets. That puts your per-market weekly costs into the \$3,000-\$5,000 weekly (brackets) if you want to achieve a level of real saturation.

3. You are, let's say, planning to clobber the top 50 markets during the run of your campaign. That means a "nationwide" weekly cost of some \$20,000 weekly for time charges. To this you can add the costs (fairly nominal) of recording talent, pressings, shipping charges for transcriptions and the like.

4. On a 13-week basis, your campaign, timebuyers told SPONSOR, might run you around \$250,000 more or less.

At this rate, you'd be spending in the neighborhood of \$1,000,000 annually to achieve a comfortable level of steady spot radio saturation.

You've probably noticed, however, that many of the saturation drives you've seen are of a short-term duration. Apart from the fact that a brief, intensive push may be all the advertiser wants at the time, the length of the campaign is sometimes a matter of costs.

Remember how many more announcements you have to buy to push the level of homes-reached up a few percentage points?

Apply the figures above to a "75% of homes" campaign, and you'll find that it might cost as much as \$1,000,000 annually to keep up massive pressure of this type all year in all major markets. But this has not been the pattern.

Saturation's future: At the moment, most saturation advertisers in spot radio are using the technique on a market-by-market basis, rather than a nationwide basis.

This includes advertisers such as: Instant Maxwell House (Benton & Bowles), Halo Shampoo (Bryan Houston), Wildroot (BBDO) and L&M Cigarettes (Cunningham & Walsh).

The others who do try to cover the whole nation usually do so only for a

THE MOST POWERFUL RADIO AND TELEVISION COVERAGE IN THIS REGION

*** a DOUBLE Ringer...
in the Detroit Area!**

CKLW radio covers a 15,000,000 population in 5 important states. The lowest cost major station buy in the Detroit area.

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

**800 kc. Radio
50,000 Watts**

National Rep.
Adam J. Young, Jr., Inc.

CKLW

**Channel 9
325,000 Watts**

J. E. Campeau, Pres.
Guardian Bldg., Detroit

"flight" of announcements (two to eight weeks), and then drop back to regular schedules or drop out entirely.

This group includes: Ford (J. Walter Thompson), P&G (various), Menen (Kenyon & Eckhardt), Lipton Tea (Young & Rubicam), Super Anahist (Ted Bates) and many others.

But most timebuyers surveyed by SPONSOR predicted a trend: More and more advertisers, they said, will start putting their saturation campaigns on a regular basis, covering as many markets as possible. ★ ★ ★

BLACKLISTING PROBE

(Continued from page 43)

mentioned others in the agency that they wanted to talk to, but no one else would talk. They have a bunch of people going to talk to agencies, but they don't know anything specific."

Another radio-tv v.p. at one of the top 30 radio-tv agencies said: "I'm delighted that the Fund is doing this job. We've been running into terrible problems at times—all kinds of phone calls from clients because of letters or calls they in turn have had. It would be very tough for a job like this to be undertaken within the industry itself, desirable though it may be.

"At an agency you're under constant client pressure. That's why I'm glad this outside group is undertaking the job, but I bet they'll have a rough

time. I personally would cooperate fully with them."

The radio-tv v.p. of still another top radio-tv agency put it this way: "We've got to be realistic about this. Every agency has some sort of a file, and the criteria depend on who runs it. Certain types of clients clamp down more than others. Personally, I don't care. I wouldn't want to hire a Commie, myself—I don't think they've got a place in America. And if a guy's being investigated and he refuses to answer, well, you've got to form your own conclusions. But if a guy clears himself, I personally don't see any reason for not hiring him. Still, it isn't my dough. Look at what happened a few years back.

"Some gal sang on our client's network tv show, and the next day that phone was hopping like mad. It seems that the sponsor got a letter from some character complete with a photostat of a handbill inviting people to some rally, and the gal's name was on the handbill as a performer. The client was mad as hell. He's spending a small fortune, so he doesn't want to be caught in the middle of a controversy. I felt sorry for the gal, because that was a one-time thing and the rally had a real patriotic-sounding name, and maybe she didn't know. But what's the sponsor going to do? And what can an outside group like this Fund do when it's a question of sales?"

SPONSOR spoke to Fund staffers to

get the picture of its operations. The Fund's approach, according to Michael Harrington, a former *Life* editor who is Cogley's administrative assistant, is "journalistic, not academic." Headquarters for the project are two small adjoining offices in New York's Shelton Hotel. Two Fund staffers are currently working out of Hollywood, researching the political criteria in movie industry hiring. Five others are work-

★ ★ ★ ★ ★ ★ ★ ★
 "There are two forces at work to encourage experimentation and change. The first of these is that it has become incredibly costly to remain on television and use an ineffective and imitative sales approach. Advertisers are beginning to realize, in this connection, that relatively little can be done any more in the direction of controlling the cost of reaching viewers, but that a great deal can be done in increasing the effectiveness of the commercials you present to them."

HORACE SCHWERIN
 President
 Schwerin Research Corp.
 New York

★ ★ ★ ★ ★ ★ ★ ★

ing primarily on radio and tv out of New York. The staff is composed of six men, three women. Three of the staffers were with Time Inc.—one as a Fortune writer, two as Time researchers. Two others have a background in labor journalism.

Exact form the staff's report will take has not been determined. It may be put together as a book or as a series of articles, Cogley states. ★ ★ ★

KEDD Captures

Quarter-Hour Firsts*!

From 4 p.m. to sign-off KEDD is FIRST in audience preference for 52.6% of ALL quarter-hour segments compared to 31.7% for Station "B" and 15.6% for Station "C"

With Over 50 Blue-Chip NBC Programs And Wichita's Top-Rated Local Shows Every Week!

**SEE YOUR
PETRY
MAN TODAY**

**... KEDD
Is The Best Buy In
Wichita's Big Ten-County
Market - Reaching Over
148,000 Sets
In The Area.**

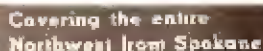
**99%
CONVERSION***

* ARB
JANUARY
1955

NBC

KEDD
WICHITA, KANSAS

Channel
16



You Turn, People Are Tuning In—and KGA's KASH BOX is turning out BIG RESULTS: 55.732

Letters in twelve weeks!

Newest Sponsors to add their names to a mailing list where every letter means a sale are

- Lynden's Ravioli
- Sunny Jim Products
- Surf-Mist Tuna

They're in good company with five other successful KASH BOX sponsors

KGA's KASH BOX MEANS RESULTS FOR YOUR PRODUCT!
Inquire:

Reps.: Everett-McKinney, Inc
New York, Chicago,
Los Angeles, San Francisco

KGa

Box 141 - Spokane, Wash.

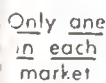
ALWAYS BEST
in the MARKET -
the AIMS station!

Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore	KXL
Des Moines	KCBK	Son Antonio	KITE
Evanston, Ill	WNMP	Son Francisco	KYA
Evansville, Ind	WKY	Seattle	KOL
Houston	KNUZ	Springfield, Moss.	WTXL
Indianapolis	WXLW	Stockton, Cal	KSTN
Jackson, Miss	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntington, L.I.	WGSM	Wichita, Kon	KWBB
Louisville	WKYW	Worcester, Moss.	WNEB
Memphis	WMIL		

Canada

Calgary Alberta, Canada
New Westminster B.C.

CKXL
CKNW



Membership
by invitation
only

RADIO GROUP

(Continued from page 37)

had farm shows but this year the figure stands at 70%. Home economics shows have taken a sizable jump. The 1954 figure for homemaker shows was 46%; today the figure stands at 61%. The percentage of stations airing shows tailored especially for minority audiences is about the same this year as last—51%. Negro radio is up, from 25 to 29%.

There's been a slight decrease in the amount of foreign-language programming other than Spanish; it went from 19% carrying foreign-language broadcasts in 1954 down to 17% today. Spanish-language programming is holding steady at 7%.

There's no lack, however, in the variety of languages involved, which has grown. Programs in no less than 38 foreign languages are aired in radio in the U.S. and Canada. The languages range from Arabic and Greek to Japanese and Lithuanian. There are even stations which air programs in the Navajo Indian tongue.

- *Local Tr*: There have been some major shifts in the pattern of local tv programming.

The percentage of stations airing local feature films is the same this year as last—95%. But the feature shows, largely due to the growing lateness of network daily schedules, are being telecast in later time periods. Last year, 74% of tv stations had a late-night feature film show. This year, the figure is 84%, a noticeable gain.

Local tv homemaking shows have increased somewhat, from 81 to 90% of stations. But here again is a trend beneath the surface, timebuyers will be interested to learn. Homemaking shows are becoming broader in scope. Although 90% of them are still based around the kitchen stove, 70% of them also feature decorating and fashion tips, 55% also feature "do-it-yourself" activities and 35% feature child care.

The percentage of tv stations carrying local newscasts has gone down a trifle—from 97 to 96%. This is offset to quite a degree by the fact that news coverage at the local level is expanding. Last year, only 32% of the stations produced their own local filmed newsreels. This year, 50% of the stations film local happenings.

Two other tv categories have dropped somewhat, perhaps due to intensive radio competition in these

fields. Local tv folk music shows were aired by 43% of tv stations last year; this year, the figure stands at 36%. Local sportscasts were televised by 42% of stations in 1954; today the level is 34%.

Syndicated films this year have become almost as widespread as network programs. Of the total tv station respondents, 82% air syndicated film shows of some sort; 94% also air network shows.

Television shows slanted to the farm audience are also on the increase. In 1954, some 47% of tv stations aired farm tv programs—crop reports, farming tips, weather, farm bulletins, market conditions and the like. This year, due mostly to the recent growth of tv in small cities and farm areas, the percentage of stations airing tv farm shows has risen to 56%.

Juvenile-appeal shows have also increased in local-level tv programing. Today, more than nine out of 10 stations — 92% — air locally-produced moppet or teen-age programs. A year ago, that figure stood at 86%.

Programming definitely slanted at minority viewers has generally eased off a bit, dropping from a 1954 level of 10% to a 1955 figure of 9%. However, Negro-slanted tv—following in the footsteps of the huge success of Negro-appeal radio — has increased from 3 to 5%, and now covers nearly 20 tv outlets in the U.S. Foreign-language tv is still confined to one or two of the largest cities (except for French tv shows in big Canadian cities like Montreal) and does not as yet emerge as a recognizable trend. ★ ★ ★



"... and see that your radio stays tuned to Bob Johnson's Early Birds on KRIZ Phoenix!"

BIG TV SHOWS

(Continued from page 32)

long-term deal at a high figure in order to insure against raiding. Alternate sponsors Hazel Bishop and Procter & Gamble are paying a bigger bill as a result.

Such network deals with talent, Spector complains, are driving costs too high. Stations, furthermore, are constantly raising rates. And the various unions apply their pressures steadily. Somewhere along the line something has to give, the Hazel Bishop head insists. "TV must not live in a vacuum."

Most important of all, perhaps, in Spector's view, is the increasing discrimination of the audience. Where block programming was significant in radio, he believes it plays a minor role in tv. Viewers are growing more and more selective.

This is paralleled by a more critical appraisal of the medium today on the part of advertisers, Spector says. He adds the following comment:


"Advertisers have never spent such great amounts of money in combination with such frequency in any other medium as in television. Some of us are beginning to wonder whether we could not achieve outstanding results if we applied the tv pattern to, let us say, newspapers. I should like to remind the television industry that Hazel Bishop's first great advertising successes were scored in newspapers."

At the same time, Spector declares, it must be recognized that television is the greatest of all media. There has never been anything like it. The doubts are arising now only because of the frightening increases in costs.

"Insertion" faults: Spector rejects the concept of "insertion"-type sponsorship. Such a participation approach, he feels, suffers from two inherent faults:

No sponsor identification: Spector views sponsor loyalty as a major factor in commercial success on tv. This is made startlingly clear, he told sponsor, when *This Is Your Life* features a subject with whom specific population groups can identify themselves. Localized sales leaps testify to the existence of a fund of good will which is expressed in such instances by large-scale purchasing of the sponsor's product.

No integration of commercial and



WDEF

79th MARKET

WDEF

CARTER M. PARHAM, President

HEADS 'N SHOULDERS

ABOVE THE REST!

Top "Hooperatings" in 41 out of a total of 62 measured quarter hours (7:00 a.m., - 10:30 p.m.) Monday thru Friday. See the January-February 1955 Hooper Report.

It's a TERRIFIC Story!

Ask BRANHAM!

RADIO NBC AFFILIATE IN CHATTANOOGA, TENN.

• KEN FLENNIKEN, General Manager



w-PAL
of Charleston
South Carolina

PAL says:

"When you sell the Negro Market in the Charleston area, you sell *half the populations!*

The Negro market is *sold* on w-PAL!

Consequently, you can't sell the Negro Market *without* w-PAL!

Let *Emmett Lampkin* or *Bob Nichols*, two of the South's greatest Negro radio personalities, sell for you!"

Forjoe & Company
Dora-Clayton

WMRY
NEW
ORLEANS

KNOK
FT. WORTH-
DALLAS
formerly KWBC

KCOH
HOUSTON

1 order
delivers
the Negro
Population
of the
South's **3**
Largest Markets
...cuts cost, too!



Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast

BMI

BOOK PARADE

*America's Most Widely
Listened-to Book Program*

IN CURRENT RELEASE

These Reviewers:

Carl Sandburg; Tyrone Power;
Daniel O'Flaherty; Robert St.
John; August Derleth; John K.
Sherman; Laura Scott Meyers;
Hon. Sterling Cole; Frances Park-
inson Keyes; Walter Spearman.

These Books:

"An Almanac for Moderns"—
Donald Culross Peattie
"Cavalry of the Sky"—Lynn
Montross
"The Civil War"—James Street
"The Story of My Life"—Helen
Keller
"Away All Boats"—Kenneth Dodson
"A Connecticut Yankee in King
Arthur's Court"—Mark Twain
"A Man Called Peter"—Catherine
Marshall
"Atoms in the Family"—Laura
Lermi
"Mrs. Candy Strikes It Rich"—
Robert Tullant
"Roanoke Renegade"—Don Tracy

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

program: Spector has a qualitative, rather than a quantitative interest in programs. For example, when asked why he had cancelled *The Martha Raye Show* in view of its high ratings (which he had been happy with last November—see "The Spectaculars, an interim report," SPONSOR, 15 November 1954) he replied, "I would much rather not discuss the entire subject of ratings."

Instead, he dismissed them with the observation that audience measurements too often lead people to overlook the most important factor of all—*intensity of viewing*. What counts is how attentively the viewer watches and how he feels about the show, he says.

From this point of view the all-important question is whether "the loyalty and affection which a star generates flows over to the commercials." Spector's answer is, yes. This is why, he insists, proper integration of commercial into the show is so important.

By integration, Spector does not mean that the star must necessarily deliver the commercial, or actually take part in it, but that the transition between the program and commercial be smooth and that the commercial itself be in keeping with the show's spirit and content.

This might better be described, says Spector as "harmonizing" rather than as "integration." Commercial and show should "harmonize" with each other.

His agency's research department has found, Spector reports, that viewers tend to like commercials more when they are so "harmonized" with the rest of the program.

On the other hand, he insists, the non-"harmonized" commercial which is abruptly dropped into a show hurts both itself and the program.

"It should never be forgotten," Spector warns, "that people turn their tv sets on to see a show, not a commercial." This is why it is necessary to lead them on to the sales pitch in a pleasant, easy manner. Spector's preference is for a lead-in by the star.

But you have to be careful not to mislead the viewer. If you trick him into thinking he is going to see part of the show, and then catch him with a commercial instead, you wind up with resentment for your cleverness rather than approval, Spector states.

In neither the Sunday night spectaculars, which Hazel Bishop has co-spon-

sored with Sunbeam Corp., nor *The Martha Raye Show*, has "harmony" reigned between the show and commercial, according to Spector.

So far as he is concerned, his thesis is proved by the failure of the big shows to produce lipstick sales. Many advertisers are unwilling to attribute sales results directly to specific ad vehicles, but Hazel Bishop has found a sensitive barometer in variety and other self-service stores. These, says Spector, re-order about every 10 days or so, and directly reflect customer interest in the product. *This Is Your Life*, he reports, produces *immediate sales action that is immediately measurable through the size of re-orders*. Sales in markets covered by *This Is Your Life*, he adds, are invariably greater than in other markets.

(Hazel Bishop, it should be pointed out, does not employ the common dealership structure. For companies that do—Sunbeam, Ford, Oldsmobile are examples—the merchandising aspects of the big shows are of tremendous importance. The lipstick firm has only nine salesmen, needs no merchandising gimmicks to stimulate a sales force. According to Spector, Hazel Bishop introduced modern mass distribution techniques into the lipstick business.)

Simplicity and showmanship:

Spector's opposition to big shows stems not only from an irritation over high costs, but from the belief that they are too big-cityish, too sophisticated to satisfy the mass taste. Some might call him "corny," but Spector is a strong



"She told me I was the dream that KRIZ Phoenix had the sandman send her."

advocate of the sentimental and heavily emotional in programs. *This Is Your Life* is a perfect case in point.

Simplicity and showmanship go together in Spector's eyes. You don't need spectacle to interest an audience. Hazel Bishop's two new fall shows are cited as examples of this point. *Place the Face*, which has been around before, will obviously be built on the personalities and talents involved. Apparently the show is being revised, but no details are available at this time. The fact that the program is a Ralph Edwards property, however, indicates that it will not be endangered by too much sophistication.

The Dunninger Show is described by Spector as "our kind of show." He is convinced that this fall tv show will be one of the major events of the season. Present plans call for Dunninger to read thoughts of famous personalities and to expose famous illusions of stage magicians. A number of sensational stunts are planned—which seem sure to cause nationwide excitement if they work—like the mass telepathic communication Dunninger hopes to carry on with the audience throughout the country.

It is interesting that Spector says he bought the show after talking with Dunninger and convincing himself that the man was legitimate. He refused to look at a kinescope, preferring to be guided by personal talks with Dunninger. Dunninger apparently convinced Spector by a personal mind reading demonstration.

Look for some bold time-slotting with respect to the two new tv shows. While fall periods are not yet set, Spector doesn't expect to have any trouble finding a slot (despite the crowded nighttime network tv lineup) because he says he is willing to take time periods other sponsors don't want. Spector has had great success in placing programs opposite rating power-houses. He cites the slotting of Drew Pearson opposite Jack Benny back in the heyday of Benny's radio show. The reasoning was that since most of the people who liked comedy were lis-

tening to Benny, an entirely different type of program would find different listeners. Pearson's success is history, said Spector.

A similar radio success was scored, he said, when *Alexander's Mediation Board* was slotted directly against Edgar Bergen and Charlie McCarthy. And on tv, Spector spotted *This Is Your Life* against the Pabst fights on CBS TV Wednesdays. Nobody wanted to buck the fights, he recalls, but it seemed obvious that women weren't enthusiastic about them and would respond if a show slanted their way came by. The record shows they have responded.

Note that the talent cost of each new show is estimated as being under \$25,000, a far cry from the huge programming sums laid out for the spectaculars.

Spector says: "I am opposed to network control of shows. No individual can be judge, jury and complainant at the same time. It is inconsistent with every element of common sense. The same is true of networks and programs. When a network has a flop, it cannot have the objectivity to toss it out; too much of itself is invested in the project. The networks thus have become entrapped in their own crea-

tions, and destroy what they seek to achieve."

Copy: Hazel Bishop copy illustrates the Spector approach. Like the programs, the commercials are simple and pretty basic. First major copy theme was that Hazel Bishop lipstick would not smear off or leave telltale traces on the boy friend's shirt collar.

Later, the "long lasting" notion implicit in this non-smear theme was emphasized. This is still the main idea, with the "creamy, won't dry" thought added.

Spector makes it sound easy: "There is no guess work. Our copy simply tells women what our research reveals they want to hear." A large part of the company's success, he explains, arises from application of research information in the product field. A notable example is the new "Compact Make Up," which was developed after agency researchers found out women wanted two formulas, one for dry, one for oily skin. The company expects it to be its biggest seller.

Commercials are always live. Reason: "They must convince, and demonstrations are most convincing when they are live." ★ ★ ★



WKOW Country...
Twice as Big
as Milwaukee
Sell it at half the price!

The 50 county WKOW COUNTRY market with Madison as its capitol city, has retail sales of \$2.6 BILLION annually—62% of the state's total, over *twice* as high as Milwaukee. You can sell it all at bargain rates on WKOW, Wisconsin's most powerful radio station, at *half* the cost of Milwaukee.

Ask your Headley-Reed Co. man for proof of performance and the WKOW COUNTRY Saturation Rate Plan.



WKOW CBS
Affiliate
MADISON, WIS.

Represented by
HEADLEY REED CO.

\$60.00 INVESTMENT
SOLD \$1,500.00 in floor covering
VIA **ALL-NEGRO**
WSOK
NASHVILLE, TENNESSEE

TIMBER-R-R
POWER LUMBER AGRICULTURE

Distribution center of Western Oregon. That's Eugene at the top of the rich and fertile Willamette Valley . . . a tremendous trading area served by KERG.

CBS Radio
5,000 WATTS - 1280 KC
KERG
EUGENE, OREGON
 WANT MORE FACTS?
 -CONTACT WEED & CO.

*the music that
 pleases . . . the people
 pleases you . . .
 the sponsor!*

**CALL OR WRITE
 NOW FOR SPOT
 AND PROGRAM
 AVAILABILITIES**



KOME

THE MUSIC STATION FOR
 THE MAGIC EMPIRE

5000 WATTS

TULSA, OKLAHOMA

OTHER SIDE OF THE STORY

(Continued from page 33)

the firm having sponsored two-hour Shakespearean productions as well as Gian-Carlo Menotti's opera, "Amahl and the Night Visitors."

In explaining the Hall Bros. ad approach, Roger Pryor, vice president in charge of radio and tv for Foote, Cone & Belding, New York, told SPONSOR:

"As the leader in the greeting card industry, Hallmark cannot be identified with just any kind of show. The show must express the leadership and authority of the sponsor and it must fit the nature of the product. And that's what the Maurice Evans shows will do."

Regarding the late afternoon slot, Pryor said: "While the show will not be slotted in what is generally considered prime time, it has nevertheless been chosen as a time calculated to provide us with the broadest possible audience composition."

The spectaculars are seldom considered the end-all of tv advertising. The consensus of top media men is that the "big splash" show is supplemental to the basic form of advertising, namely, frequency (See "10 Media Directors: How they view radio and television today," SPONSOR, 21 March 1955). But for such purposes as seasonal advertising, special promotions, special holiday sales pushes they are regarded as extremely effective, for those who can afford them. And with NBC now offering single 90-second "color spread" announcements in its spectaculars, the number of advertisers who can afford them has been greatly increased.

Is it possible to get frequency plus a big show for the tv advertiser whose budget won't go very far? The opportunities are limited, but they are there and there will be more of them. Two current examples are the *Jackie Gleason Show* on CBS and *Caesar's Hour* on NBC. Both are hour shows with participations for three sponsors.

One of them is Speidel Corp., makers of expansion watchbands, who participate in the Caesar show via SSCB. Philip H. Cohen, vice president and tv-radio director for the agency, described Speidel's reasons for buying the show:

"Speidel is after circulation. A big audience brings our cost-per-1,000 down and so we bought a big show. Speidel couldn't afford a full hour show, of course, not even on alternate weeks, so we did the next best thing. The prestige we get from sponsoring Caesar is important, too." ★ ★ ★

SPONSOR ASKS

(Continued from page 61)

reau of Circulations. I believe the kind of auditing that would be necessary—under tri-partite control similar to that of the ABC—in order for a station's or network's guarantee of circulation to be meaningful, would add too much to the cost of television to be practical at this time. But I think the concept of guaranteed circulation is something we should strive for in the future.

The magazine concept of programming might have to be universally accepted before the station or network could guarantee circulation. In my judgment, if that should come to pass, many of the advantages inherent in the television medium would be dissipated. For example, we think there is a big plus to us and our client, American Motors Corp., in *Disneyland*. We are selling *today's buyers* at a lower cost per thousand than other automotive tv shows, and at the same time cultivating *tomorrow's buyers* at no extra cost . . . an opportunity not available in the magazine concept of programming where you buy an insertion in whatever program the network or station selects.

SELL The Tremendous NEGRO

Market Of

DURHAM * RALEIGH

And

Eastern North Carolina
 (America's Most Fabulous
 Negro Market)

With

WSRC

Durham, N. C.

1410 Kc. ★ 1000 Watts

"Only station in Eastern North Carolina Programming exclusively to this great Negro Market."

0.5 MV/M 138,750 Negroes

0.1 MV/M 187,350 Negroes

*1950 Census

For the complete WSRC Story call
 RAMBEAU

Southeastern

Dora-Clayton

NEED AGREEMENT ON BASIS

By Frank Minahan
V.P. and Media Director
Sullivan, Stauffer, Colwell
& Bayles, New York



As we understand it, guaranteed circulation would mean that for a given cost, a television station or network delivers a given number of people or homes to an advertiser.

The difficulty at the outset seems to be that this is a general definition. The practicality of the suggestion would have to depend on what would be the basis for defining circulation and who would do the measuring.

Should circulation mean:

1. Number of homes within the radius of the station or network; or
2. Number of such homes that viewed the station or network with some degree of regularity; or
3. Number of homes a specific advertiser could reach with a particular program or time period?

Because none of these factors are fully agreed upon at present by all parties concerned, it is hard to visualize how, under the present set-up, they could be used as a basis for circulation guarantee.

From the buyers' point of view, a guarantee in any service is very desirable. In television, it might possibly take some of the enjoyment out of timebuyers' work because good buyers are intrigued by the fact that they are in competition with other buyers to get the most for their money. They find a real enjoyment in putting together a combination of buys purchased at low cost, near programs which will help sell a product.

We are very much in favor of having this subject aired and discussed with an eye towards seeing if we can simplify or increase our opportunities for getting more for each advertising dollar spent. ★ ★ ★

40 E. 49TH

(Continued from page 17)

lication and your annual special features for our monthly "Newsletter." Each month this "Newsletter" goes out to four or five hundred clients and prospects, without cost to them. Whenever we use a reprint from your publication we will credit the source.

JOHN W. WALLACE
Galloway-Wallace Advertising
Oklahoma City

• Permission to quote from SPONSOR has been granted to Galloway-Wallace's stimulating newsletter.

FARM BROADCASTING

I have a letter from Corporal Ted Hutchcroft, with the 513th Military Intelligence Group in Germany who hopes to get into farm broadcasting when he finishes his Army service. He attended Iowa State College and held farm radio jobs during summer vacations.

Ted asks particularly if he can get back copies of SPONSOR with features on farm broadcasting. Would it be possible for you to send some of them to him?

FRANK ATWOOD
President
Nat'l Assoc. of Tv & Radio
Farm Directors

• SPONSOR is pleased to send the Corporal our 1954 Farm Issue, 1 November, which discusses the farm market, trends in farm listening and viewing, farm radio and tv results.

...in the
HEART
of
AMERICA

the
KMBC-KFRM
Radio **TEAM**

You're making a blue ribbon radio buy in a blue chip market when you use the Midwest's leading radio combination KMBC-KFRM. KMBC delivers metropolitan Kansas City (ranked 15th nationally in retail sales) plus 79 counties in eastern Kansas and western Missouri. KFRM, a bonus to KMBC, serves Kansas, sixth richest agricultural state. To get to this big, responsive Heart of America at the lowest cost per advertising impression, the first thing to do is to see your Free & Peters Colonel. He'll give you first-rate availabilities on the Team's first-rated radio schedule.

KMBC of Kansas City
KFRM for the State of Kansas
Primary Basic CBS Radio

FREE & PETERS, INC.
Exclusive National Representatives

EAST SIDE WEST SIDE ALL 'ROUND NEW YORK

GRAND CENTRAL • RADIO CITY • TIMES SQUARE



"Call your local travel agent for reservations, or write hotel direct".

Teletype NY 1-3601



Comfortable Rooms
Sensible Rates
TV Available
Air Conditioning
Central Locations
Fine Food
Friendly Hospitality
Conventions
Garage
"AAA"
(At the Shelton
Enjoy the Free
Pool and
Monte Proser's
"La Vie")



BE SURE TO STOP AT
ROYAL CREST HOTELS.

"Oye,
Don't forget me
in Los Angeles"

Remember the L. A. Latin

\$454,000,000 Spendable
Income

500,000 Population
Spanish Radio Preferred
KWKW Most Listened To
Station

Belden Market Survey
Available



representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales

HERE THEY ARE! 3 TOP RATED transcribed RADIO SHOWS



Foley and his Ozark Jubilee network Stars with audience building appeal

Red Foley Show

SURE CURE FOR



Mirthful, musical variety plus the songs of the old "Pea-picker" himself

Tennessee Ernie Show

LOST LISTENERS



There's only one "Smiley" and he's at his best in this show

Smiley Burnette Show

• Time tested stars appealing formats designed to capture and hold the greatest number of listeners . . . network quality production . . . at low budget cost . . . everything a sponsor wants . . . at a price he can afford!

FOR COMPLETE INFORMATION . . . about these 3 audience-getting shows, FREE AUDITION DISCS and costs, contact:

John B. Mahaffey • E. E. Simon, Jr.

RADIOZARK

ENTERPRISES, INC.

SPRINGFIELD, MISSOURI • PHONE 2-4422

NEW YORK Plaza 1-3366	CHICAGO State 2-7494	MINNEAPOLIS Lincoln 5689
DALLAS Prospect 3723	LOS ANGELES Dunkirk 7-4388	SAN FRANCISCO Sutter 5568

Newsmakers in advertising



Frederic R. Gamble, president of the 4A's, presided over the organization's 37th annual meeting at Boca Raton, Florida, 21-23 April. Business sessions and talks were interspersed with golf, tennis, deep-sea fishing, swimming and other recreations offered in the area. The roster of distinguished admen-speakers was long, included such men as Arno Johnson, v.p., J. Walter Thompson; Fred B. Manchee, exec. v.p., BBDO; Henry G. Little, president, Campbell-Ewald; Lyndon O. Brown, v.p., Dancer-Fitzgerald-Sample; Henry M. Schachte, senior v.p., Bryan Houston, New York.



George B. Storer, president of the Storer Broadcasting Co., predicts the death of uhf tv service in the U.S. within a year unless it can win more advertiser acceptance. He is urging the adoption of "de-intermixture"—that is, having all stations in any one market either all rhf or all uhf—on a market-by-market basis. As a start, he recently proposed re-allocating video channels in the Miami-Fort Lauderdale area to make all commercial stations there uhf (this would mean a switch to uhf by rhf station WTVJ; also a halt on two contested rhf channels, with one uhf assigned instead).



Arthur Hull Hayes, new president of CBS Radio, succeeded Adrian Murphy in that post on the latter's recent retirement. Hayes was previously vice president in charge of the network's San Francisco office, a position he has held since February 1949. He has been with CBS 21 years, joined the network in January 1931 as an executive for Radio Sales. In 1940, he became general manager of WCBS, New York, then, nine years later, got the San Francisco appointment. Murphy had been CBS president since March 1952, joined CBS January 1936.



Dr. Allen B. Du Mont, who heads up Du Mont Television Network as well as Allen B. Du Mont Labs, will see the network operation undergo a basic change soon, spurred by Du Mont's recently-unveiled "electronicam" camera system; the camera combines simultaneous live tv and film recording. With this system, DTN will turn from a cable-connected set-up to an essentially "film network," feeding film shows to 200 affiliates, or as many as time clearance will permit. Only news, special events, sports will be live. Du Mont will lease system to agencies, producers, stations, other nets.

with **WAVE**
you don't buy the hog—

YOU BUY THE BACON!

WAVE and *only* WAVE gives you the real *meat* of Kentucky . . .
at the right price, without waste.

LARGEST MARKET

The rich Louisville Trading Area accounts for 42.5% of Kentucky's
Total Effective Buying Income! The borders of this area
coincide almost exactly with those of WAVE'S 50% BMB daytime area.

TOP SELLING

Listeners are sold on WAVE programming . . . and no wonder.
WAVE is the *only* NBC station in or near Louisville. As for local
programming, WAVE has 62 good people on radio only, 44 of them
exclusively for on-the-air radio activities.

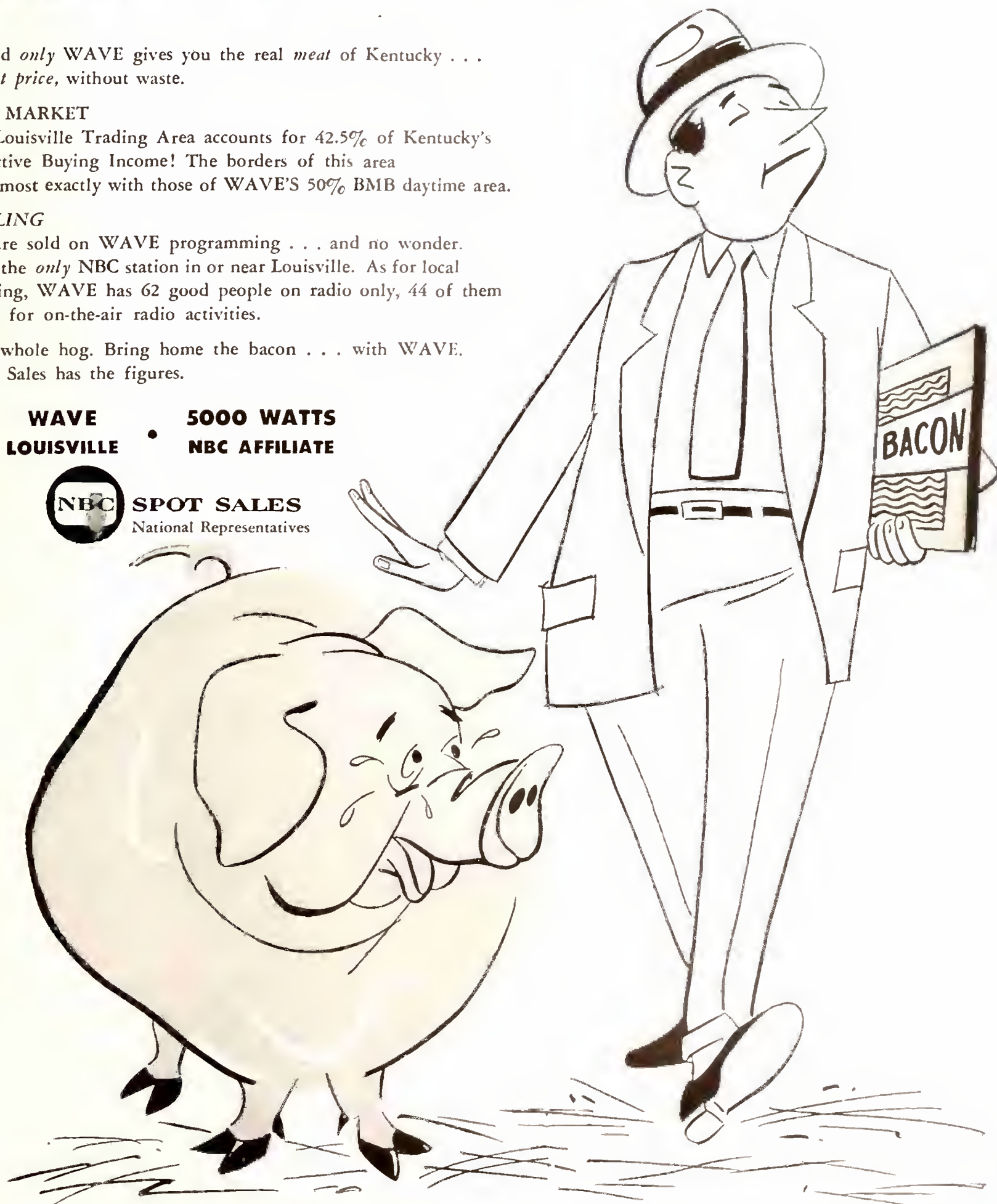
Don't go whole hog. Bring home the bacon . . . with WAVE.
NBC Spot Sales has the figures.

WAVE
LOUISVILLE

5000 WATTS
NBC AFFILIATE



SPOT SALES
National Representatives




NOW
100 KW

330,912 Families

147,950
TV HOMES
(Television Magazine)

48 COUNTIES
GEORGIA and ALABAMA


COLUMBUS, GEORGIA

4 
WRBL-TV
Call Hollingbery Co.

Discover this Rich Market

Covered Exclusively by KHOL-TV

NEBRASKA



- 30% of Nebraska's Entire Farm Market
- 128,000 Families
- With a 1/2-billion dollars to spend

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

KHOL-TV
Holdrege & Kearney, Nebr.
CBS • ABC • NBC • DUMONT

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Now it costs less to sell MINNEAPOLIS ST. PAUL

Maximum power at minimum cost — choice availabilities.

ASK

316,000

H - R

watts on
Channel 9

KEYD TV

Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis

Represented Nationally by H-R TELEVISION, INC.

IN EVANSVILLE INDIANA WISE BUYERS CHOOSE




Complete Coverage WEHT covers ALL of the rich Indiana, Illinois, Kentucky Tri-State.

Unduplicated CBS-TV Coverage Fringe area VHF reception of other stations does NOT include CBS network.

Realistic Rates WEHT's realistic cost per thousand, has budget-minded accounts parlaying smart buys into sales every day.

Represented by

MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

WEHT 
CHANNEL 50

BROAD

as all out doors!

"Broad as all outdoors" is the only phrase that adequately describes the complete coverage of radio, *especially* KVOO radio! And this is especially true in the wonderful outdoor months of the year which stretch from March through October in our part of the great Southwest! During these months people are more than ever on the move! They're doing things — going places! They're not tied down to a room. They're working in gardens, boating on lakes, fishing the streams, driving the highways, enjoying barbecue on the patio . . . and a thousand and one other delightful summertime *outdoor* activities. And guess what's always with them . . . what's "Broad as All Outdoors!" Of course, it's radio . . . KVOO Radio!

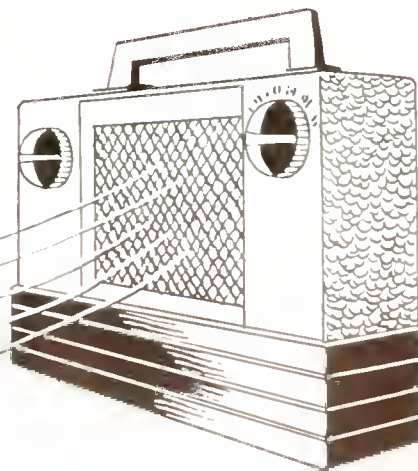
That's why, when you plan keeping summertime sales not only high, but getting them higher, you *plan KVOO radio!*

Summertime is *radiotime*, is *sellingtime*, is more than ever *KVOOtime!* Follow the crowd *outdoors* . . . follow them with *KVOO radio*, the best in entertainment that they *can* take with them wherever they go!

Only KVOO with its 50,000 watts power, clear channel 1170 kc spot, more than 30 years of outstanding service to the Southwest, and unquestioned leadership by every proved measurement, can deliver the summer outdoor "on the move" audience that you need to sell your product most effectively and at lowest per listener cost in this market!

Ask your nearest Petry man to give you the facts on your own particular case. Your client will be glad you did!

WHERE EVER YOU GO = THERE'S RADIO



RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.



a rich nut to crack...

**and the one tool
that does it BEST!**

You can crack a nut with a hammer. Or an ax or vise. But you don't. You use a nut cracker — the logical tool.

That's how it is with the Central South — a rich \$2,713,371,000 market — more powerful in consumer spending power than the cities of Baltimore, Buffalo, Minneapolis, Cincinnati, or Houston.

At first glance the Central South is an apparently tough market for the time buyer to reach and sell. It's a little known market composed largely of small towns.

If you attempt to cover it with a combination of another Nashville radio station plus small town stations or with a combination of a Nashville newspaper and small town papers, the cost is three to fifteen times as high as WSM rates. And TV viewers in this market represent less than half the buying power of the Central South.

There is only one tool that opens this rich market at a cost within the bounds of the sensible advertising budget. It is radio station WSM.

May we prove this to you? We would like to put into your hands a new brochure about the Central South entitled "The Mystery Market." It shows the relative costs of advertising in this market for all major media. We believe it contains facts and figures not found in the files of even the most experienced time buyers. May we send you a copy?

WSM
RADIO

BOB COOPER, Sales Manager



NASHVILLE • CLEAR CHANNEL • 50,000 WATTS • 650 K.C.

REPORT TO SPONSORS for 2 May 1955

(Continued from page 2)

- Tv animation with mirrors** Animation in a hurry at reduced cost is what new technique promises advertisers. System uses mirrors to project figures or abstractions on screen from which they are photographed by live or film camera. Frame-by-frame process normally needed for animation films is eliminated. Technique, developed by Mobilux Lumia Co. of Chicago and New York (new office), got first network display in recent NBC TV "Hit Parade" broadcast. Several advertisers are reported using system for commercials, including Wiedemann's beer, Ohio.
- SR-
- Chicago likes combined pitch** Combined presentation by all 4 radio networks to Chicago agencies last month drew kudos from most admen attending. Said Geoffrey Wade's Paul McClure, typically: "To a former radio network sales manager, it was refreshing to welcome representatives of the 4 network sales departments officially united in a common cause." Tatham-Laird's George A. Bolas termed presentation "constructive" but said radio presentations of today are "too general," emphasizing potential audience rather than making specific proposals. Combined presentation was "booked" by RAB which may arrange future showings in other cities.
- SR-
- EMP discounts are raised** Efforts to get more sponsors for small tv stations via its Extended Market Plan is being made by CBS TV. Newest effort involves increasing top discount to 15% maximum from 10%. Since introduction in January, 30 clients have signed for EMP; 21 stations are EMP affiliates with more expected to be added. EMP stations are, in effect, separate network with own discount schedule.
- SR-
- Test pinpoints tv's effects** Dramatic evidence of television's effect on consumers is being provided by Burnham & Morrill test campaign in Green Bay, Wis., area. Sales for B&M oven-baked bean and brown bread products have jumped 75% after 11 weeks of television compared with same period last year. Sales for most recent period reported, first half April, are up 370%. Test is unusual because B&M can isolate effect of tv. B&M used no advertising in area last year, now uses only tv. Agency is BBDO, Boston. (For latest report on test, which is reported in SPONSOR each issue, see page 44.)
- SR-
- No figures on spot radio** Attempt to provide report on spot radio activity, based on survey of stations, has not panned out. Spot Radio Report's Jim Boerst, who launched project with N. C. "Duke" Rorabaugh, says that of 225 stations contacted only 73 indicated willingness to cooperate. Thus spot radio remains only major medium without complete data available as to who its clients are, fact which is considered sales handicap by many. Boerst continues publication of Spot Radio Report, which lists activity based on facts supplied by cooperating agencies. Many major shops, however, do not cooperate. Rorabaugh, who publishes report on spot tv, is able to furnish virtually complete service based on reports from tv stations.
- SR-
- Saturation radio is 50% of homes** How many announcements weekly constitute "saturation radio?" Opinion varies but SPONSOR survey found campaign which reaches 50% of radio homes in one week is most often pegged as saturation. It takes about 100 announcements weekly in major markets to do real saturation job, buyers say. (For article on saturation radio see page 40.)



What the spectaculars did

When the history books are written on television's first decade, Pat Weaver's spectaculars will go down as important turning points. It will be agreed that they rekindled excitement at a time when television was heading toward a programming plateau; that they provided the spark of interest which was needed to begin the spiral of color set sales.

Advertisers who sponsored the spectaculars have directly experienced this rebirth of excitement among their sales staffs and the dealer channels with whom they do business. The spectacular sponsor in 1955 gets the same recognition for his sponsorship, because of the show magic he becomes identified with, as the pioneer sponsors of 1946 and 1947.

But it's an important axiom of advertising that what works sensationally for one group of advertisers may not be suitable for others. Raymond Spector, who heads one of television's own post-war babies, the Hazel Bishop Company, has been a spectacular sponsor

and expresses his disappointment frankly (see page 31 this issue).

What Spector's disappointment should teach other advertisers boils down to this: The television networks are making available an array of vehicles, ranging from spectaculars to conventional fare. It is up to the individual client to choose carefully which form of television is for him and it is not the medium that is at fault if his choice proves disappointing.

Raymond Spector, whose product is sold with only a skeleton sales force (because television has substituted for company salesmen), could not benefit fully from the tremendous merchandising values of the spectaculars. The co-sponsor of the Sunday spectaculars, Sunbeam, bases much of its strategy on channeling enthusiasm down the line to its dealers. Hazel Bishop could not trace sales to the spectaculars, Sunbeam could. One client had the right vehicle, the other didn't.

Next season, while Sunbeam returns to the spectaculars—it has bought participations in NBC TV's new color spread—Spector will concentrate on intimate shows. He feels the real power of television lies in programming closely identified with an individual client and possessed of an emotional shimmer which can be passed on to the client's product. We agree that this is the real power of television—for Hazel Bishop and perhaps for other products with similar sales patterns.

What is important is that advertisers continue to have a range of choice, embracing everything from a spectacular *Peter Pan* to a *This Is Your Life*. Individualists like Raymond Spector would like to see the networks give up their present role as controllers of pro-

gramming entirely. This is hardly in the cards. Happily, however, the networks have, by and large, shown that they will continue to provide the advertiser and the public with a varied programming assortment.

* * *

Tv's pioneer stations

Television has moved into giant stature so fast it's easy to forget that the first stations went on the air only a few years ago, completely unsure of what was to come. SPONSOR feels that television's pioneers, the enterprising broadcasters who took the risks before there were shows, before there were coaxial cables and frequently before there were sets, deserve to have their present success set against the perspective of their early struggles. This year SPONSOR will again honor the 108 pre-freeze television stations with a dinner to be given on Sunday, 22 May in Washington, D. C.

The dinner is to be held on the eve of what looks like one of the most important conventions in NARTB history. Broadcasters will come to the nation's capital at a time when the whole structure of the industry is under FCC and Congressional scrutiny. It's to be hoped that in the course of the investigations, the fact that television is still very young and hence still unsettled will not be overlooked.

Speakers at SPONSOR's dinner honoring the television pioneers will include an advertising executive who is himself a pioneer sponsor, George Abrams, advertising director of Block Drug. For further details on the Television Pioneers Dinner, see SPONSOR's next issue which will include a section devoted to pre-NARTB Convention coverage.

Applause

Jingles in the public service

The Westinghouse Broadcasting Co., which has had many opportunities to observe the influence jingle commercials have exerted for sponsors on its five radio stations, has created a public service campaign using jingles. Its purpose is to educate the public about the mental health problem and it uses lyrics by such talent as Bill Hayes, Sally Sweetland, Eddy Arnold and Betty Johnson plus spoken copy.

The jingles, which are available to all U. S. radio stations, were described this way recently by Dr. Benjamin Spock, professor of child development at the University of Pittsburgh School of Medicine: "The Sing-Along for Mental Health songs are a job well done. The music is catchy, the words are friendly and helpful, the messages are sound. . . . I never would have thought it possible to put such worthwhile words as 'need for research' and

'more trained personnel' into songs and have them sound so pleasant and persuasive."

Chris Witting, WBC president; Dick Pack, WBC national program manager who supervised the jingle project; lyricist Hy Zaret and composer Lou Singer, and the talent who appear deserve applause for once again demonstrating radio's persuasive powers in a public service cause.

QUIZ CLUB

the exciting television show that will increase your sales!

Monday thru Saturday 1:00 p.m.

No question about it . . . the Quiz Club can increase your sales because this exciting and popular television show is in a perfect time slot featuring two great personalities . . . Brent Gunts and Jay Grayson. Both have long and excellent records in TV experience. They greet studio guests with samples of advertised products. Actually the Quiz Club offers a night-time audience at day-time rates.



**Brent
Gunts**



**Jay
Grayson**

WBAL-TV

N B C AFFILIATE

• CHANNEL 11, BALTIMORE

Nationally Represented by Edward Petry & Co.

**Climaxing
a YEAR
of COLOR
operation...**



A demonstration of ingenuity, typical of WKY-TV operation, as a moving fork lift was employed to permit the rapid transition from low-angle for high-angle shots and the mobility necessary to follow the whirling pace of America's all-square dance specialists.



A B. Metropolitan Area Report of March, 1955, reveals that 23 of TOP 25 TV shows are on WKY-TV.

WKY-TV'S SQUARE DANCE Festival

... a 30-minute network telecast in full compatible color from the studios of WKY-TV, carried coast-to-coast by NBC-TV!

With the colorcast of the "Square Dance Festival" on April 23, 1955, WKY-TV staff members once again demonstrated the know-how that has made WKY-TV the leader in Oklahoma Television!

From coast-to-coast, viewers watched the best exhibition groups of the National Square Dance Convention in the *first full-length color program to be fed an entire network by an independent TV station!*

WKY-TV employed only its own staff and facilities to produce a network calibre show, the same production know-how which is responsible for Oklahoma's most popular programming on a day-to-day basis.

So, whether your plans call for color or black-and-white TV . . . let the leadership of WKY-TV in Oklahoma TV . . . born of experience and cumulative know-how . . . work for you as it has for others in reaching the largest Oklahoma audience for your TV dollar.*

4
Channel
WKY-TV NBC
ABC
OKLAHOMA CITY

THE NATION'S FIRST COLOR TELEVISION STATION